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Political leaders, health advocates, and HIV/AIDS activists weigh the issue.

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Log Cabin launches first-ever national campaign.

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BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Chronicle reporter, photographer yanked from gay marriage story

by Cynthia Laird

Top editors at the *San Francisco Chronicle* pulled veteran City Hall reporter Rachel Gordon and her spouse, longtime *Chronicle* photographer Liz Mangelsdorf, off the same-sex marriage story after the pair wed last week. Executive Editor Phil Bronstein announced the decision in a memo sent to staffers late Friday, March 12.

According to Bronstein's memo, "numerous lengthy meetings and discussions" about the matter were held. "The majority of editors involved in the story, and in the discussions, were in agreement on one aspect: that *Chronicle* journalists directly and personally involved in a major news story — one in whose outcome they also have a personal stake — should not cover that story," Bronstein's memo stated. "It is that notion alone — being personally involved in such a specific way in the story one is covering — that drove our decision that Rachel and Liz should no longer cover same-sex marriage."

Bronstein and *Chronicle* reader representative Dick Rogers emphasized that the issue was not the integrity of Gordon and Mangelsdorf.

"This isn't about Rachel's reporting or Liz's photography," Rogers told the *Bay Area Reporter* on Monday. He said that he had been involved in "part of one of the meetings."

In his memo, Bronstein said the newspaper has "complete confidence in Rachel and Liz as professionals. Beyond question."

Gordon has covered City Hall for years and had been covering the San Francisco same-sex marriages since they started February 12. Mangelsdorf took the widely seen front-page photo of Phyllis Lyon and Del Martin, the first couple to receive a San Francisco marriage license after Mayor Gavin Newsom directed the county clerk to begin issuing them last month. On Thursday, March 11, the California Supreme Court ordered a halt to the marriages and will hear the case this spring.

Bronstein told the *B.A.R.* in an email Tuesday "this is not about gay or lesbian journalists here covering gay and/or lesbian issues. That can and does happen at the *Chronicle*, and will continue. This is about journalists participating directly in a specific event that is the defining event of a major story which they also have been covering: same-sex marriage."

Gay journalists were quick to react after Bronstein's memo was posted on

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City prepares for new legal attack in marriage case

by Cynthia Laird and Matthew S. Bajko

In the aftermath of the California Supreme Court's March 11 ruling that stopped San Francisco's gay marriages, the city will now focus on preparing for oral arguments later this spring and going through the lower courts on the constitutional questions around the issue.

Just hours after the wedding bells stopped at City Hall last week, City Attorney Dennis Herrera filed a lawsuit against the state challenging the validity of the state's Family Code Section 300 on several fronts. Specifically, Herrera said in an interview March 16 that the new law violates the state's Family Code Section 300, which the city had filed against the state, but that was stayed by last week's Supreme Court action.

Those sections [that marriage is between a man and a woman] are unconstitutional and violate the equal protection clause and due process of gays and lesbians who want to



Dennis Herrera



Rick Gerharter

Some of the 500 activists who rallied at the California Supreme Court building March 11 following the court's decision to halt same-sex marriages.

marry," he said.

Herrera also said he was "encouraged" that the Supreme Court "invited separate lawsuits" to address the constitutional questions. The high court is only expected to hear arguments and decide on the narrow question of whether Mayor Gavin Newsom had the authority to issue the marriage certificates.

Section 308.5 of the Family Code was amended after voters passed the Knight ini-

tiative in March 2000. Herrera said he disagrees with the state's contention that San Francisco violated that section of the law when it started allowing same-sex marriages.

"Our position is the Knight initiative is designed to put limitations on the state to recognize marriages that took place outside its jurisdiction. I think our political opponents conveniently confused the argument,"

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Pride Committee considers honors for those behind SF gay marriages

by Zak Szymanski

As is often the case in history, revolutionary acts do not neatly conform to everybody's schedules and deadlines.

That is why a growing number of community members are calling on the San Francisco LGBT Pride Parade and Celebration Committee to take steps to ensure that those involved in the city's historic same-sex marriages are appropriately honored at this June's event, despite the already-rolling grand marshal process.

In letters sent both to the *Bay Area Reporter* and the Pride Committee, citizens have been urging Pride to bestow the grand marshal honor on Mayor Gavin Newsom, whose directive allowed the same-sex marriages to be performed. [The state Supreme Court halted the marriages March 11.] Others are also calling for the honor to go to lesbian pioneers — and the first same-sex couple to legally wed in the city —



Pride President Joey Cain

ity. Let's not forget, though, that his former opponent, Matt Gonzalez, has repeatedly affirmed the freedom to marry ... as a result, the mayoral campaign ended up demonstrating a political consensus for marriage equality in San Francisco, on which the mayor was able to act," said one such letter,

written by San Franciscan Paul Quick in the March 11 issue of the *B.A.R.*

"I'd like to see both Newsom and Gonzalez as Pride Parade grand marshals, in a show of unity. I'd also like us to honor Mabel Teng

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The advertisement features a large, stylized script logo at the top. Below it, the text "SUTTER DENTAL" is written in a serif font, with "GENERAL & COSMETIC DENTISTRY" in a smaller font underneath. A line of text below reads "Formerly Michael W. Blevins, DDS & Associates". Below this, there are two black and white portrait photographs of the dentists. The left photo is of Barry Witt, DDS, and the right photo is of Chris Bonin, DDS. Below each photo is the dentist's name and title. The bottom half of the ad lists services offered, including Aesthetic Dentistry, Laser Whitening, Veneers, Periodontal Therapy, Implants, Smile Design, and Invisible Braces. It also lists office locations: Downtown (450 Sutter Street, #1233, 415) 986 6223) and Glen Park (2790 Diamond Street, (415) 585 1500). An "ON-LINE" section at the bottom includes the website www.sutterdental.com.

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Lambda Lit pulls Bailey book from finalists list

by Zak Szymanski

W eeks of public protest apparently prompted the judges of the Lambda Literary Awards to take action on the nomination of J. Michael Bailey's *The Man Who Would Be Queen*, a controversial book that somehow made it to the Lambda finalist list in the transgender category, despite the fact that the book had been condemned by many transgenders and allies, and its author's scientific methods and ethics have been called into question.

been called into question.

Last week, the Lambda Literary Foundation announced that the book was removed as a finalist, at the request of the awards' judges, a panel of readers who will not be identified until the awards take place in June.

According to a statement on the Lambda Literary Foundation Web Site, Executive Director Jim Marks took the judges' request back to the finalist committee for a third round of discussion. Although divided on the issue, a majority on the committee agreed to honor the request.

"Because the action was unprecedented, it provoked heated discussion within the finalist committee," said a statement from Marks.

Citing censorship concerns, finalist committee member and *Ba Area Reporter* television columnist Victoria Brownworth and other

came out in opposition to removing the book from the list, according to Marks. Other members, like Kris Kleindienst, disagreed that refusing to honor the book constituted censorship.

"What we are doing is behaving in a responsible manner to make sure the list of finalists is

make sure the list of finalists is compatible with the foundation's mission. Having looked at the book closely, I am sure it is not, said a statement from Kleindienst.

Bailey, a heterosexual psycholo

book was condemned by members of the Harry Benjamin International Gender Dysphoria Association, the body of physicians and mental health experts responsible for setting the "standards of care" for sexual reassignment. Additionally, a group of Bailey's research subjects filed a formal complaint with Northwestern University alleging that they never gave consent to be studied, and that Bailey fabricated details about their stories in order to fit his own hypotheses. Northwestern University launched an investigation into Bailey's research protocol last year.

Nevertheless, the finalists committee of Lambda Literary Awards originally decided to keep the book on its list, mostly because whatever harm Bailey may have caused to the community was not done intentionally. Bailey repeatedly asserts his compassion and sympathy for his subjects throughout his book.

Lamdba's removal of Bailey's book was hailed by many in the LGBT community as the right thing to do.

"This has been a difficult and humbling experience for the foundation," said Marks. "We've never before had a case in which a book whose author and publishers both affirm their support for gay, lesbian, bisexual, and transsexual rights has been opposed by those who say its content in fact is antithetical to those rights." ▼



COMMUNITY NEWS

College grads, lesbians rushed to wed, data shows

by Matthew S. Bjork

Of the 4,037 same-sex couples who received marriage licenses in San Francisco, lesbian couples outnumbered gay men and nearly 70 percent had a college education, a demographic breakdown of city records shows.

Assessor-Recorder Mabel Teng presented the data at a news conference Wednesday, March 17 inside her City Hall office. As of 3 p.m. March 11, when the city shut down its same-sex marriage operation due to court order, Teng and her staff had recorded 3,955 same-sex marriage licenses.

The remaining 82 licenses the city issued remain at large and expire after 90 days of the date issued. Even if returned to the city, Teng said her office is no longer able to record marriage licenses given to same-sex couples.

"If they have a same-sex marriage license issued and came back today we will have to apologize and say we can't record it," said Teng.

The city is still recording all the data from those licenses already received, and once that is complete, Teng said she would forward the licenses on to the state. While it remains unclear what, if anything, the state will do with them, Teng said until told otherwise by the courts, the licenses are considered legal in the city and county of



Assessor-Recorder Mabel Teng

San Francisco.

"We recognize them. The Supreme Court never said these licenses are illegal or nullified," said Teng.

As for the eventual outcome of the legal issues surrounding the same-sex nuptials, Teng said, "I am confident we will be able to resume this operation sometime in the future."

During the monthlong procession of gay weddings, 91.4 percent of the couples who married came from California, with about 1,300 San Francisco residents. In the Bay Area, 8.5 percent of the couples live in Oakland and 3.32 percent in Berkeley; 2.9 percent live in Sacramento.

Two states, Washington and Oregon, had the second highest amount of couples marry, 32 from each state, followed by 24 from Nevada, 20 from New York, and

16 from Florida. Only four states, Maine, Mississippi, West Virginia, and Wyoming, did not have any residents come to wed.

The city also married 17 couples from overseas, with people coming as far away as Thailand, Switzerland, Germany, Denmark, the Netherlands, the United Kingdom, and Canada. The breakdown by gender showed lesbians accounted for 57 percent, or 2,311 couples, who wed, with gay men making up 42 percent, or 1,715. The city did not know the gender of 11 couples, and Teng said there is no data to show how many of the couples were transgender.

The couples' ages ranged from as young as 18 to the oldest being Del Martin, 83 and Phyllis Lyon, 79, the first couple to wed just after 9 a.m. Thursday, February 12. None of the couples have yet to apply for annulments or divorces, said Teng.

"Everyone is still happily married," she said.

As for the 3,300 couples who had made appointments to marry after March 11, the city notified via e-mail the 2,688 same-sex couples who scheduled times online of the cancellation of those ceremonies. Working with the mayor's office of neighborhood services, County Clerk Nancy Alfaro and her staff called the remaining 612 by phone.

Alfaro said she was unsure how many of those were same-sex couples. ▶

SF Pride 2004

Grand Marshal & Pink Brick Vote

You may vote for up to three in each of Categories A & B. One choice only from Category C. Please give your name and address below to help us ensure that only one ballot per person gets counted. This information is required for verification purposes only, your name and address will not be added to any mailing list. When you have completed your ballot, please mail it to us at the address below. Envelopes containing more than two ballots will be invalid, as are photocopy ballots.

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B. Organizations

Aguilas

COLAGE (Children of Lesbian and Gays Everywhere)

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NCLR (National Center for Lesbian Rights)

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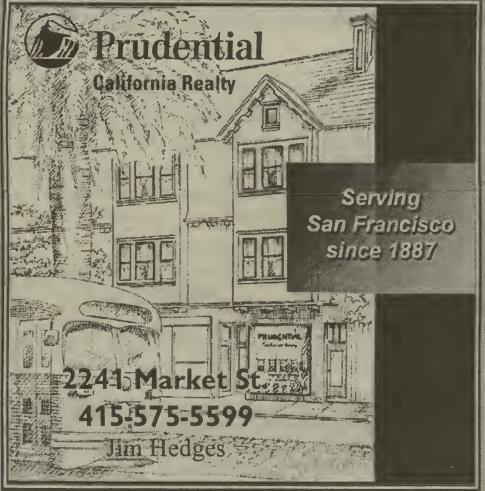
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News in brief

compiled by Cynthia Laird

Women's wellness day

The third annual Asian and Pacific Islander Women's Wellness Day takes place Friday, March 19, from 2-7 p.m. at the agency's office, 730 Polk Street, 4th Floor, between Eddy and Ellis streets. The free event is for local API women (biological and transgender), and will feature a mini-health fair with acupuncture, massage, pregnancy tests, Pap smears, oral HIV testing, and information from health and social service agencies. Food and entertainment will also be provided. For more information, call Elizabeth Sy at (415) 292-3420, ext. 331.

Out against the war

The big anti-war march and rally Saturday, March 20 will include a queer contingent. International ANSWER and several other

organizations are organizing the Global Day of Action. Queer activist Tommi Avicoli Mecca said that a queer, people of color, and marriage equality contingent will gather for a pre-march rally at 10 a.m. at 24th and Mission streets, where one of the featured speakers will be Stephen Funk, the gay Marine who was recently released from military prison after serving time for desertion. The main rally will start at 11 a.m. at Dolores Park, LGBT groups will gather at 19th and Dolores. Participants will then march to Civic Center. The march coincides with the first anniversary of the U.S. invasion of Iraq.

'Bark for Art'

Rocket Dog Rescue is hosting its third annual "Bay Area Bark for Art" benefit Saturday, March 20, from 6-11 p.m. at the LGBT Community Center, 1800 Market Street in San Francisco. The event

will feature an art show and silent auction. Rocket Dog Rescue is an all-volunteer animal rescue organization that works to place non-aggressive dogs into temporary foster homes where they are socialized so that permanent homes can be found for the animals. For more information, visit www.rocketdogrescue.org.

Traffic meeting Mon.

District 8 Supervisor Bevan Dufty will hold the second of three special neighborhood workshops on pedestrian and traffic safety Monday, March 22 from 7-9 p.m. in the Castro Community Meeting Room, 501 Castro Street, second floor. Planning discussions will focus on several Castro area intersections. Representatives from neighborhood groups, the Department of Parking and Traffic, and the San Francisco Police Department will be at the meeting. ▶

New Rules Committee to pick remaining police commissioners

by Zak Szymanski

A newly re-shuffled Rules Committee may influence who is appointed to the city's next Police Commission. Last week, Board of Supervisors President Matt Gonzalez announced that the committee — which oversees such appointments — would be led by Supervisor Sophie Maxwell, with Gonzalez and Supervisor Michela Alioto-Pier as members. Also announced was the temporary membership of Supervisors Tom Ammiano and Aaron Peskin, who will sit on the committee specifically to address Police Commission appointments.

The Police Commission is charged with supervising and setting procedures for the San Francisco Police Department. It came under fire in 2002 and 2003 for its handling of the "Fajitagate" scandal, in which many of the department's command staff were indicted by a grand jury for allegedly covering up three off-duty officers' possible hate-motivated assault on two civilians. Although

the command staff indictments were eventually dismissed, voters in search of reform last year passed Proposition H, which calls for commission appointments to be shared between the mayor and Board of Supervisors.

Previously, the mayor alone made all the appointments to the commission.

Mayor Gavin Newsom announced earlier this month that his picks for the commission are former City Attorney Louise Renne; Omega Boys Club's Executive Director Dr. Joseph Marshall; California Small Business Board member Douglas Chan; and Police Academy graduate Joe Alioto Verone, the son of former supervisor and mayoral candidate Jim Alioto and a cousin of Alioto-Pier.

Newsom did not select any openly LGBT people for the commission, a gap that Supervisors Ammiano and Bevan Dufty said the board hopes to fill. But while Dufty said he approves of Newsom's picks, Ammiano told the Bay Area Reporter last week that he has "deep concerns" about a couple of them, and that his own

vote would be considered carefully. Ammiano's presence on the Rules Committee should help to get an openly LGBT person on the Police Commission; the supervisor said he was "very strong" on making sure that happened.

Under Proposition H, the Police Commission will soon become a seven-member board (up from five), with four of the appointees coming from the mayor's office, and three to be selected by the Board of Supervisors' Rules Committee. All of the nominated appointees, however, have to be approved by a majority of the full board. Alioto-Pier's presence on the board, however, means that Newsom's choice of Alioto Verone will get one less vote, as her office confirmed that the supervisor plans to recuse herself when her relative's name comes up.

On Tuesday, Gonzalez announced that he has nominated Golden Gate University law professor Peter Keane to serve on the commission.

The board has until May 1 to approve the seven selected police commissioners. ▶

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AIDS policy position remains vacant

by Matthew S. Bajko

As debate heats up over funding for AIDS and HIV, once again a key voice is missing from the discussion: the mayor's HIV policy adviser.

Despite campaign pledges from Mayor Gavin Newsom that he would appoint someone to fill the role, two months into his administration and City Hall is still lacking a prominent voice for the AIDS community.

In the absence of a permanent person in the post, Newsom's director of neighborhood services, Joe Caruso, has assumed the title. Caruso, who is openly gay, also serves as the mayor's liaison to the LGBT community. For most of February and early March he has been largely focused on coordinating the same-sex marriages that took place at City Hall.

With the city facing a budget deficit, and AIDS services already taking a \$4 million hit in federal funding, Caruso said the administration is cutting out of the budget the \$50,000 previously paid to the AIDS czar. Instead of it being a salaried position, Caruso said "more than likely it will be a volunteer position. Anyone interested in doing that should get their resumes in to me."

As of earlier this month, Caruso said there was not a leading candidate for the post.

"Who that will be I don't know," he said when asked if the administration had anyone specific in mind for the job.

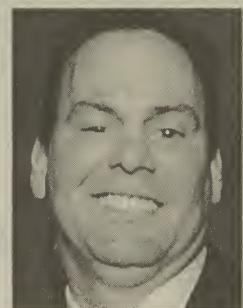
Ever since September 2001, when the last AIDS czar, Mike Shriver, went out on disability leave, the position has largely remained dormant and the duties of the office relegated to other officials within the health department's Office of AIDS. The lack of such a policy person for so long has raised questions within the AIDS community if such a post is even needed.

"We have not argued it was necessary to have a position doing this but I think it is important the city contemplate how it is going to have a critical role in these funding discussions," said Dana Van Gorder, director of state and local affairs for the San Francisco AIDS Foundation. "At a time when we are cutting services it might not be ideal spending money on such a position."

Some argue the mayor already has two people who serve as AIDS and HIV policy point people: openly gay Dr. Mitch Katz, director of public health, and Jimmy Loyce, the deputy director of the Office of AIDS. Others contend the AIDS community needs a voice within City Hall who is not tied to any department or agency. One idea floated to administration officials is appointing an HIV-positive person to the city's Health Commission who would also then serve as the HIV policy adviser.

"San Francisco has a very good set of experts who know AIDS very well and lobby for us all the time," said Project Open Hand director of government affairs Jim Illig, whom the mayor recently appointed to the Health Commission. "I can't see it happening — being a paid position — not when there are many cuts in AIDS services. They don't have money for an AIDS czar position."

Newsom is said to be considering appointing a mayor's Office of



Joe Caruso

Resource Development, which Illig said could be in charge of overseeing the AIDS funding the city receives. As for an AIDS czar, Illig has told the mayor's staff he does not see a need for such a position and agrees it could be filled on a volunteer basis. The city's

first AIDS czar, the late Dick Pabich, was not paid.

"It would be wonderful if we could get somebody of some stature to volunteer to be the point person. Dick Pabich set a very high bar. It will be hard to find someone with his expertise and connections," said Illig.

Open gay Supervisor Bevan Duffy said there has been a dialogue whether the AIDS position should be continued or handled in the health department. A Newsom supporter, Duffy said he is not concerned that a decision has yet to be made, because "frankly the other appointments the mayor has been making are at the head of the list."

"The city's AIDS policy is a strong interest to me and I want to make sure we have the best way to approach it. I have had activists tell me they are not sure the Mayor's Office on AIDS Policy has ever lived up to its potential," said

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OPEN FORUM

Shame on the Chronicle

The San Francisco Chronicle's action this week has set a precedent that sends gay journalists who write for mainstream publications back into the closet by suggesting that they can't be objective in news reporting. That's our observation, at least, in the aftermath of the paper's decision to prohibit veteran City Hall reporter Rachel Gordon and photographer Liz Mangelsdorf from covering the same-sex marriage story because the longtime couple got married last week, before the weddings were halted by the California Supreme Court. The Chronicle's decision is wrong. It sends the wrong message to gays and straights alike, and, in our view, should have been handled differently.

The bottom line, according to a memo sent by Chronicle executive editor Phil Bronstein, was that Gordon and Mangelsdorf, by getting married, became personally involved in such a specific way in the story they were covering. Gordon and Mangelsdorf, Bronstein added, disagree with the paper's decision.

Immediately, analogies come to mind: should women reporters cover women's issues, should minorities cover minority issues, should gays and lesbians cover gay and lesbian issues, etc.? But, as Bronstein said in a March 12 memo to the staff, "There are arguments, points, and analogies that could be used to support every position and competing opinion in this case, many of which we discussed." In an e-mail to us, Bronstein said that he's avoided analogies "because none can be exact."

So, it's more than analogies. In fact, we would argue that all of us — gay and straight — have a personal stake in the marriage story. Bronstein rejected that point as well when he told us, "I do think there's a difference between having a personal stake in a story and actually participating in that story."

We refute Bronstein's main contention that Gordon and Mangelsdorf "actually participated" in the story. From what we know, the pair did not have a public ceremony; rather it was private and was not a media event like some of the other weddings that occurred. In fact, if Gordon and Mangelsdorf hadn't gotten married, that could have presented a conflict, because the reason for not getting married would have been to preserve their news assignments.

The Chronicle's decision goes to the very core of who we are and why our love is considered so different from everyone else's. As San Francisco's monthlong wedding march demonstrated, there is no difference. The thousands of gay and lesbian couples who tied the knot in City Hall showed the world that we're just like heterosexual married couples.

Gordon has been the Chronicle's lead City Hall reporter for years, and has done some excellent reporting. In fact, her coverage of gay marriages (until she was barred) was fair, balanced, and included both sides of the issue. Since the paper's decision was announced, the National Lesbian and Gay Journalists Association and several gay activists have criticized the move. NLGJA President Steven Petrow said the Chronicle should have been transparent about the issue, and addressed it head on. Readers should have been informed so they could make their own decisions. In fact, as of Wednesday the Chronicle hadn't addressed the controversy in its own pages.

Contrast the situation at the Chronicle

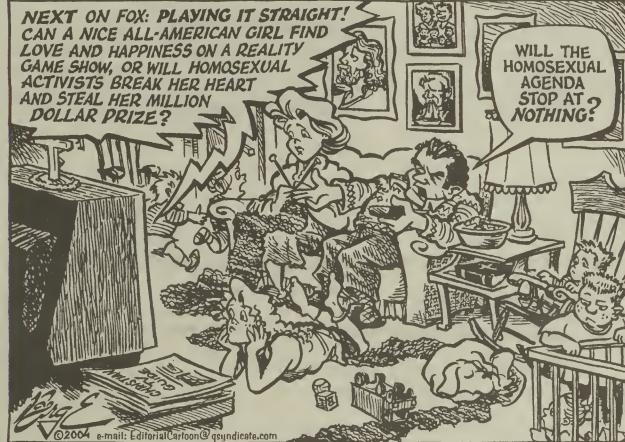
with what KQED-FM did when it faced a similar situation. On-air personality Scott Shafer disclosed during his program last Friday that he had married his partner. That decision was made after Shafer and station officials discussed the matter, and while Shafer won't be doing day-to-day coverage of same-sex marriage (he wasn't before he got married), his marriage has not affected his ability to interview guests on the issue. Both Shafer and the station's management are supportive of how the issue was resolved.

Instead of rising to the occasion and confronting an issue involving one of the most important stories of the year, sadly, the Chronicle has opted for what is most convenient for management: penalizing two well-respected journalists who love each other and wanted that love recognized with a civil marriage license.

We strongly urge the Chronicle to reconsider its decision and put Gordon and Mangelsdorf back where they belong — covering San Francisco and the Bay Area with no strings attached, including the battle over same-sex marriage. ▼

Editorial

NEXT ON FOX: PLAYING IT STRAIGHT!
CAN A NICE ALL-AMERICAN GIRL FIND
LOVE AND HAPPINESS ON A REALITY
GAME SHOW, OR WILL HOMOSEXUAL
ACTIVISTS BREAK HER HEART
AND STEAL HER MILLION
DOLLAR PRIZE?



Marriage = acceptance

by Carl L. Jech

which gay couples can become parents and form family units.

Anything less than gay marriage creates second-class citizens and second-class families. The United States is a constitutional democracy. Separate is not equal. In a constitutional democracy majority vote is not the only bottom line. The protection of the rights of minorities is also a core principle. A number of major court decisions have held that the constitutional obligation to protect the general principle of equality is greater than the obligation to promote a particular limited version of morality.

For much of Western history most marriages were "common law" unions without benefit of clergy or ceremony. Only upper class folks with significant property formalized their marriages, which were often more like business transactions than "love unions." In biblical times women were generally seen as property more than as persons. Women were frequently viewed as not even fully human. Even the dated New Testament image of the husband as the "head" of the wife insisted that as "head" the man was to "give himself for" the wife as Christ loved and served the church.

Marriage is more about customs and mores than about basic ethical principles. The United States is multicultural. There is a lot of polygamy in the Bible and in some cultures yet today. What real harm does consensual polygamy or polyandry do? To oppose later cultural developments by citing the mores of biblical times is to demonstrate both anthropological and theological

ignorance.

It is irrational prejudice that condemns gay people for being promiscuous and then condemns gay people for wanting to marry. Catch-22's are unjust and, therefore, immoral. Another example of gay folks being "damned if they do and damned if they don't" is that if their orientation is seen as a choice it is denounced as sinful but if it is seen as caused by biological factors such as genetics or hormones it is seen as a curable disorder. Either way gay folks are being taught to hate themselves.

Supreme Court Justice Harry Blackman wrote: "The fact that individuals define themselves in a significant way through their intimate sexual relationships with others suggests, in a nation as diverse as ours, that there may be many 'right' ways of conducting those relationships, and that much of the richness of a relationship will come from the freedom an individual has to choose the form and nature of these intensely personal bonds."

Canada, Holland, Denmark, Norway, and Australia allow their citizens to bring same-sex lovers into the country as legal residents. Some of these countries also have legalized gay civil marriage (religious groups are not required to bless such marriages). There is a significant trend here and to stand against it is as backward as it was to stand against suffrage for women and freedom for slaves. ▼

Guest Opinion

The above is based on Carl L. Jech's 2003 book *Will the Gay Issue Go Away?*

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The rise of trans politics

by Gwendolyn Ann Smith

When the transgender community really began to gain a voice in the early 1990s, the concept of being politically active – and having any impact by doing so – seemed like a pie-in-the-sky dream. Who would take a loose and sometimes troubled coalition of cross-dressers, transsexuals, and others under the transgender umbrella with any seriousness?

I know I felt this way when I was making my own first tentative steps into the community, unsure if I really wanted to be any part of what I saw as pointless, in-your-face activism. After all, I was only a few doors from City Hall in the small, mostly-industrial town in which I grew up, and I knew that if a transgender person walked in there demanding rights they would be laughed out of the chambers.

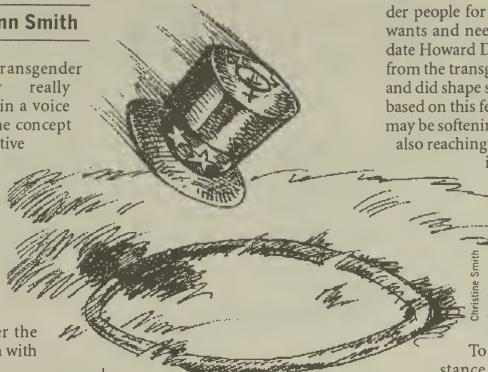
To say that times have changed is an understatement.

In the decade since the first Transsexual Menace actions, the transgender community has gone from a group treated as a "fringe element" – at best – to one with more than a small amount of political purchase.

Nowhere is this more true than in San Francisco, where transgender people serve on city commissions, a transgender political caucus, and have worked hard to make sure that our elected officials do work for the needs of all those who voted for them. Issues over transgender support helped shape the state Assembly victory of Mark Leno, who has proven – in spite of assertions from his opponent in that 2002 race – he will work to secure statewide transgender rights needs.

It is more than just local politics. For the first time in any presidential race, I've seen the candidates take a stance on transgender rights. The positions have been all over the board, from the somewhere-beyond-supportive stance of Dennis Kucinich to the non-support of presumptive Democratic nominee John Kerry when it comes to such hot-button issues as transgender inclusion in the Employment Non-Discrimination Act.

Of course, while no one has



specifically asked George W. Bush for his opinion on transgender rights – not that he'd be likely to give an opinion either way – I would be remiss if I didn't mention the "Bush Cheney '04" posters seen circulating in Texas last week. These included a campaign promise I've not heard on the nightly news: "Making Gays and Transgendered [sic] Illegal!"

These posters may not have the opinion of the candidates at heart, but they do speak volumes of their supporters.

Transmissions

Transpeople have already been serving on phone banks and other efforts to get out the vote for many of the Democratic candidates, and yet again this year there will be transgender individuals serving as delegates – possibly within both parties' conventions this time around.

During an election year the annual Transgender Lobby Days – presented this year by the National Transgender Advocacy Coalition in late April – take on more meaning, helping to focus on the needs of the community during a time when politicians become candidates, and promises of support may be more readily made.

Yet again, the focus will be on the need for very clear transgender-inclusive language within the Employee Non-Discrimination and Local Law Enforcement Enhancement (hate crimes) acts.

Prior to the lobby days, the National Center for Transgender Equality will be hosting Congressional Education Week, which may well serve to pave the way for an even more successful lobby day than has been seen in previous years.

This has been more than a one-way street, as some of the candidates themselves are now seeking out and asking trans-

gender people for some idea of their wants and needs. Former candidate Howard Dean did seek input from the transgender community, and did shape some of his policies based on this feedback. Kerry, too, may be softening his stance, and is also reaching out to transgender individuals.

He is more than welcome to drop me a line just as Mike Evans, a congressional candidate for Missouri's Third District, did last week.

To quote his basic stance toward transgender people, "As a gay man myself, I'm accepting of whatever people are and do." Still, I was glad he gave me a call, so we could talk specifics.

I was fortunate enough to have just spoken with a transwoman who had emigrated from the Show Me State just hours before talking to Mr. Evans, and was able to discuss with him some of the federal and state needs. Better than that, he seemed to get the importance of those needs. One can hope that his way of thinking will soon be seen with other candidates.

For me, it is wonderful to see positive change during what has otherwise been a difficult few years, especially in the midst of the debate over same-sex marriage – whatever that means to those of us who may be deemed one sex in one location, and quite another elsewhere. It's nice to know that there are candidates who are willing to ask about my needs, and who are willing to take a moment to listen.

I think back to those days of my youth, near my old hometown's City Hall, and how powerless a transgender person would be within those walls. Today, I am able to wander through the doors of much larger government buildings and actually work for change.

With this much change in the way transgender people have been perceived in the political arena just over the last decade, what might we see in 10 years? Perhaps the next pie-in-the-sky will be seeing transgender people throwing their own hats into the ring, and seeing our runs for elective office be taken seriously. That is a dream worth achieving. ▼

Gwen Smith doesn't have any hats nice enough to go toss into any rings. You can find her on the World Wide Web at www.gwensmith.com.

Honoring a fallen hero



Sandy "Mama" Reinhardt greets William Drummond, the widow of KTVU Channel 2 reporter Faith Fancher, who was an honored guest at the Breast Cancer Emergency Fund's annual dinner benefit March 13. Ms. Fancher died last October after a lengthy battle with breast cancer, and had attended previous BCEF events. Saturday's dinner raised an estimated \$14,000 for the affiliate of the AIDS Emergency Fund. BCEF provides emergency cash grants to low-income people living with the disease.

Democrats move to unite behind Kerry

by Wayne Friday

With Senator John Kerry having picked up enough committed delegates even before Tuesday's Illinois primary to assure him of the 2,162 needed for a first-ballot nomination at the Democratic convention in July, and with former opponents like John Edwards, Howard Dean, Bob Graham, and Joseph Lieberman quickly lining up behind his candidacy, the Democratic Party is seemingly going into a head-on battle with Republican George W. Bush this election year more united than it has been in a number of years.

While Ralph Nader, a 70-year-old over-the-hill political egomaniac has joined the campaign to re-elect the president, against the advice of most of his former supporters, and still threatens the success of the Democratic nominee in close states like Florida and New Hampshire, hopefully, many who voted for him in 2000 will see Nader's nonsense about the lack of any difference between the Republicans and Democrats this time around. The conventional wisdom is that Nader, running as an independent, will get far fewer than the 2.7 percent of the electorate he received four years ago. Still in states like Oregon, New Mexico, Florida, New Hampshire, and Minnesota, where Democrat Al Gore lost to Bush by only a few thousand votes, if disgruntled Democratic voters waste their votes on Nader, his candidacy could once again give the presidency to Bush, particularly if the November election is as close as predicted.

Dean, the man who energized many Democratic voters during the primary season, sees the danger of a Nader candidacy and during an appearance on *Meet the Press* Sunday appealed to his former supporters and other Democrats urging them to stay with "John Kerry and the Democratic Party" and telling them to "not be tempted by independent or third-party candidates this November." Meanwhile, national Democratic leaders who had seemingly faced a bleak campaign landscape earlier this year are now looking to Kerry's quick capture of their party's presidential nomination to help them gain ground on Republicans in both the House and Senate in November.

Though the election is still eight months away, Democratic strategists note that Kerry leads Bush in several polls, has improved notably as a crowd-pleasing campaigner, and has a military record and foreign policy experience that could help Democrats running for Congress in several key states.

While Democrats admit they still need "more than a little luck and a breeze behind our backs" to actually take back the House of Representatives, now controlled 228-205 by the Republicans, the chances of regaining the U.S. Senate appear to be regarded as "possible, if not probable," with a strong Kerry-Edwards, Kerry-Graham, or Kerry-Richard Gephardt

team at the head of the ticket.

In the U.S. Senate, a Democratic pick-up of only two GOP-held seats, assuming the Democrats lose none that they now hold, would turn control of that upper body to the Democrats, since the lone independent, Senator Jim Jeffords (Vermont) votes with Democrats for organizational purposes.

National Democrats are also buoyed by Ben Chandler's victory in last month's special election in Kentucky, a state won by Bush in 2000 by 15 percentage points. Chandler, a Democrat, won in a congressional district long held by the GOP. In addition, Democrats hold out high hopes for yet another special election scheduled for June in South Dakota where a Democrat has a good chance of picking up the GOP seat held by former Representative Bill Janklow, now in jail following his December 2003 conviction of second-degree manslaughter in connection with an auto accident that killed a man.

National party leaders could actually be spouting a lot of wishful thinking, but those like Representative Nancy Pelosi (D-San Francisco), this week predicted that a unified party behind Kerry might bring "real fusion in the Democratic message." Pelosi added that Democrats running for both the House and the Senate in particular would stress the "abuse of power" by GOP leaders, whom she called the "handmaidens of special interests."

Republicans hold a huge advantage in fundraising and control the agenda of the Congress through the rest of this year, but national Democrats are feeling that having gotten through the presidential nomination process with little bitterness, they appear to be anxious to unite behind Kerry and improve their lot in both the House of Representatives and the U.S. Senate.

Democratic campaign strategists are reportedly urging Kerry to "cautiously take his time" in selecting his vice presidential running mate, and most national Democratic leaders feel that the party will come out of its Boston nominating convention united as seldom before, giving real hope of making George W. Bush, like his father before him, a one-term president.

Politics and people

When David Knight, the middle son of antigay, right-wing state Senator William "Pete" Knight (R-Palmdale) married his longtime partner Joe Lazzaro in San Francisco's City Hall last week, he said he told his two straight brothers, who are supportive of him, but didn't advise his father, though he "assumed" his brothers had passed on the word. David Knight, 43, who flew here from his home in Baltimore with partner Lazzaro for the ceremony, said he "loves my father dearly and miss him very much" but added that "still, if he's going to continue to attack something that affects me personally and affects my friends, and do something that I believe is wrong, I just can't not try to make my own

statement." David Knight told reporters "I'm here in San Francisco with Joe to confront something that I believe in very strongly – and that my father believes the other way." The younger Knight said that six months ago, he called his father "just out of the blue, to see if we couldn't slowly try to mend things, but it was futile."

Meanwhile, President Bush assured his evangelical base last week that he's still firmly in its pocket when he touted his "compassionate conservative" agenda to the National Association of Evangelicals Convention in Colorado Springs. Bush said via satellite that his administration is "working to build a culture of life." He cited a law he signed in November that bans a late-term abortion procedure, and pointedly repeated his intention to get a constitutional ban on gay marriage. Evangelical Christians are a key core constituency for Bush; voter surveys in 2000 showed that Christian conservatives preferred the Bush-Cheney ticket to the Gore-Lieberman ticket by 80 percent to 18 percent.

Congrats to LCR: In a dramatic break with President Bush, the Log Cabin Republicans, the largest national group of gay Republicans, announced last week that it's launching a \$1 million ad campaign attacking the Bush administration for trying to ban same-sex marriage. The ad uses footage of Vice President Dick Cheney saying during the 2000 campaign that the matter should be left to the states. Bush's determination to endorse a constitutional amendment barring same-sex marriage was "the line in the sand" for the 27-year-old gay GOP group, which has never ran a television ad before, said Executive Director Patrick Guerriero. He added that the group had warned the White House that "despite our historic loyalty to the party and the president, we would be forced to speak out if gay and lesbian families were going to be used as wedge issues in key swing states [in this election]." Now if the San Francisco County GOP committee could just see the wisdom of the Log Cabin group on the gay marriage issue.

The "Political Phoenix" award of this political season goes to onetime East Bay Assembly powerhouse Johan Klehs (D) who a few years ago was term-limited out of the Assembly, and got himself elected to the state Board of Equalization for a couple of terms. Now Klehs is headed back to the Assembly (sort of the Carole Migden route, I guess.)

Mayor Gavin Newsom, District Attorney Kamala Harris, Assessor Mabel Teng, and Supervisors Tom Ammiano and Tony Hall each received a good reception from the crowd at Sunday's St. Patrick's Day parade.

City Hall rumors have it that Geary Boulevard businessman and civic leader David Heller is set to run against District 1 Supervisor Jake McGoldrick this year.

And in District 4, Supervisor Fiona Ma and Superior Court Judge Lillian Sing, both really fine people, are reportedly ready to slug it out to replace Assemblyman Leland Yee (D) in the 12th Assembly District when he runs for the state Senate in 2006.

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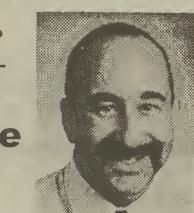
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Gay marriage and procreation

by Dale Carpenter

A common argument against gay marriage is that marriage is for procreation and gay couples cannot procreate. Let's call it the procreationist argument. Is it persuasive?

The procreationist argument starts with the indisputable proposition that procreation is indispensable to human survival. It then posits that marriage exists to encourage this indispensable act to occur within a lasting union. The procreationist may concede that marriage has other purposes, for example, providing the married person with a primary caretaker and channeling sexual activity into monogamous commitments. Still, the procreationist maintains, these other purposes serve mainly to help sustain the overarching marital purpose of encouraging procreation and stabilizing family life for the resulting children.

Individual gay persons can procreate, of course, through means such as artificial insemination and surrogacy arrangements. But gay couples, note the procreationists, cannot procreate as a couple. The distinction is important, they say, because parents tend to give better care to biological children than to adopted children. Further, no event helps the durability of a relationship like the birth of the couple's biological child.

According to the procreationist argument, it is the unique procreative capacity of male-female couples that justifies the unique status of marriage itself. It is the one essential attribute of marriage, supplying its historic male-female definition.

But so what? What are the practical consequences of cutting the marriage-procreation connection? I can think of two possible fears. One fear is that procreation itself would slow down, perhaps below the "replacement rate," the level at which humans must reproduce in order to stay ahead of death. This slowdown would imperil the species. The other fear is that, as the connection between marriage and procreation is loosened, procreation may increasingly occur outside of marriage. Both at once could happen, and both would be bad.

What do we make of this argument? If gay marriage would doom human life on Earth and/or mean significantly more illegitimate children, it should be resisted.

ed no matter how much gay couples need it.

But neither of these consequences seems likely. It's not clear why straight people would stop procreating if gays could marry. The factors driving people to reproduce – the needs for love and to love another, the purported instinct to propagate one's genes, religious obligations – would still exist if Adam and Steve could marry.

It's also not clear why gay marriage would drive more straight couples to reproduce outside marriage. The benefits of marital procreation would still be available to them, after all. The problems of non-marital procreation would still be there to discourage it.

But fortunately we do not have to guess at the probability of these catastrophic consequences because we already have much experience with severing the link between marriage and procreation.

No couple has ever been required to procreate in order to marry. No couple has ever even been required to be able to procreate in order to marry. Sterile couples and old couples can marry. Couples physically able to procreate but who do not want to procreate can get married.

Many married opposite-sex couples already fit into one of these non-procreative categories. They are a larger segment of the population by far than gay married couples ever would be. Yet despite this inherent or explicit rejection of the procreative marital duty, humans continue to procreate and marriage continues to be the normative situs for procreation.

The procreationists have two responses to the non-procreative-couples argument. First, they say laws are made for the general rule, not the exceptions. Most opposite-sex couples can reproduce, but no gay couple can. Second, the failure to require married couples to procreate is only a concession to the impracticality and intrusiveness of imposing a procreation requirement. It is not an aban-

Our Man Friday

◀ previous page

donment of the procreation principle. It would be unthinkable, on privacy grounds alone, to subject couples to fertility tests as a requirement for marriage. We need no such intrusive test to know gay couples can't reproduce, the procreationists observe.

The first response is an evasion. Laws often state general rules but provide exceptions where appropriate and just. Gay marriage, like non-procreative straight marriage, is an appropriate and just exception to the procreationists' rule that marriage exists for procreation.

The second response is equally unavailing. If we were serious about the procreationist project, we could require prospective married couples to sign an affidavit stating they are able to procreate and intend to procreate. If in, say, 10 years they had not procreated we could presume they are either unable or unwilling to do so and could dissolve the marriage as unworthy of the unique institution.

That would be neither impractical nor require an invasive fertility test. That no one has proposed it, or anything like it, suggests we do not take the narrow procreationist vision of marriage very seriously. Marriage is not essentially about procreation because procreation is not essential to any marriage.

Further, this second response suggests that the general rule of procreation must bend to the overriding needs and interests of couples unable or unwilling to live by it. If that exception exists for non-procreative straight couples, why not for non-procreative gay couples? If there is an answer to this question, it cannot be found in the procreationist argument.

So the procreationist rule, refined in light of actual lived experience, is this: Nobody is required to procreate in order to marry, except gay couples. It's a rule made to reach a predetermined conclusion, not for good reasons. ▼

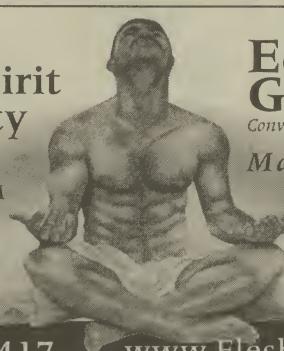
Dale Carpenter is a law professor. He can be reached at OutRight@aol.com. Some of his past columns can be read at www.indegayforum.com.

"Look at what those crazy people in Berkeley did! It will be a farce."

Now, for the benefit of those who keep asking, Senator **Hillary Rodham Clinton** (D-New York) will not be John Kerry's running mate, but Senator Bob Graham of Florida probably didn't hurt his chances when he told a Miami television station last week that, "I will do anything within reason – I will not sacrifice one of my grandchildren – to help John Kerry become our next president."

And finally, for the second week in a row my "Quote of the Week" comes from state Senator **John Burton** (D-San Francisco), who wrote to the *San Francisco Bay Guardian*, which had given Mayor Newsom a backhanded compliment on the same-sex marriage issue. Burton: "You really should get your heads out of your ass and give credit where credit is due, and save your hatred or whatever it is for Gavin Newsom, for stances he takes on issues that you disagree with."

And how was your week? ▼



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COMMUNITY NEWS

Pride

◀ page 1

and Dennis Herrera, who have each in their own roles stepped up to show leadership on marriage equality," continued Quick, who added that the city should also give a grand marshal nod to New Paltz, New York Mayor Jason West, whose own decision to offer same sex marriages resulted in misdemeanor criminal charges being filed against him.

Similarly, an e-mail sent by Allen White to Pride Executive Director Teddy Witherington emphasized the need for the organization to round out the choices, considering that public nominations ended in January, before the marriages took place.

"As deserving as all those up for consideration this year, the reality is that San Francisco and our community are the number one news story in America and will continue to be so through June. In the eyes of the worldwide LGBT community, Gavin Newsom overwhelms any other choice," wrote White. "Having said that, the tradition of your organization is for grand marshals to be from our community. To that I would offer that every couple having a marriage license should be the qual-

fication for this category."

The Pride Committee for the past two years has drawn on several bodies when selecting its parade grand marshals: public nominations and voting, which is already under way; a selection from a committee of past grand marshals; and a selection from the Pride general membership. The Pride board also may add its own grand marshal choices, although it usually only chooses to do so to ensure diversity in the grand marshal line-up.

Rest assured, the extraordinary events in San Francisco have not been lost on Pride officials.

"History has been made and this will be reflected at the event," Witherington said in his response to White's e-mail. "The details of how this is reflected remains to be seen and as I am sure you are aware, many of the decisions which SF Pride makes are informed and, in many cases directed, through an extensive program of public participation and outreach."

Pride President Joey Cain told the B.A.R. that individual discussions have already begun on how to honor the people behind the city's monumental action. Those discussions will be introduced at upcoming meetings and may influence the overall content of the event. ▼

"We are about to announce that we plan on working with Marriage Equality California to create a whole featured marching contingent of folks who got married in San Francisco," said Cain, who added that gay music groups will be a part of that contingent.

As far as honoring Newsom, Lyon and Martin, and others, there are several considerations that may factor in to the discussions. Cain noted that Lyon and Martin have been grand marshals of the Pride parade in the recent past, and that the 50th anniversary of the Daughters of Bilitis – the lesbian organization the women founded – is next year, prompting him and others to give the honor to the couple in 2005. He also said that the city's mayor traditionally addresses the Pride crowd from the main stage, and that what may end up happening is a public recognition of Newsom and others from the stage.

But the topic is still very much alive – and undecided – and Cain said that public comment at the next Pride board meeting is welcome and encouraged. The board meets the first Tuesday of every month; interested observers and participants should therefore report to the Pride office at 1380 Market Street, Suite 903, on April 6 at 7 p.m. ▼

AIDS policy

◀ page 5

Dufuy. "I am interested, I am open to what people's thoughts and ideas are on the best way we can stay at the leading edge of AIDS policy issues."

Last week in a meeting with Newsom's top gay staffers, deputy

chief of staff Steve Kawa and policy director Joyce Newstat, the co-chairs of the HIV Health Services Planning Council specifically asked for the mayor to appoint an HIV policy adviser. Co-chair Brad Hume said they also requested the mayor maintain a presence on the national CARE coalition, Communities Advocating for Emergency AIDS Relief, a national lob-

bying group which lobbies Congress on increases in Ryan White CARE funds and reauthorization of the CARE Act, set to expire in 2005. The planning council, sometimes referred to as the CARE Council, prioritizes CARE funding for the city.

Due to the absence of an active AIDS czar, the CARE Council co-

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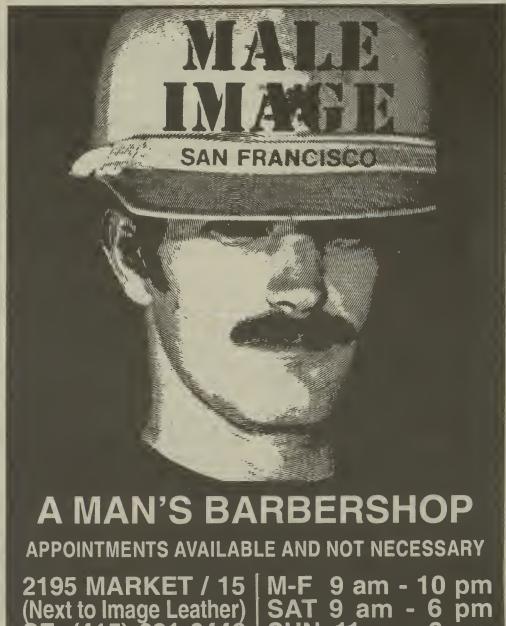
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Log Cabin begins campaign to defeat marriage amendment

by Bob Roehr

Log Cabin Republicans last week unveiled a million-dollar campaign to stop a constitutional amendment that would ban gay marriage.

The centerpiece of the campaign, unveiled at a March 10 Capitol Hill news conference, is a 30-second black and white television ad that features Vice President Dick Cheney during the 2000 campaign. Cheney defended the option of states to choose to recognize same-sex relationships.

"The radical right wanted a culture war – they've got it now," said Patrick Guerriero, Log Cabin's executive director. "We will not remain silent if gay and lesbian families are used as a wedge issue in this election."

The antifamily Federal Marriage Amendment would turn back the clock on gay and lesbian civil rights by denying not only civil marriage, but also jeopardizing civil unions and even domestic partner benefits.

"Loyalty doesn't mean checking one's principles at the door, loyalty means having the courage to tell someone when they are wrong," Guerriero added. "As Republicans, it is our obligation to stand up and speak out when our party is headed in the wrong direction."

Log Cabin spokesman Mark Mead was on the floor of the 1992 Republican National Convention when Pat Buchanan stepped to the podium. "I witnessed Buchanan launch the culture war that helped defeat the first President Bush. It felt like I had been kicked in the stomach when Buchanan made his antigay tirade. I felt the same sensation last month when the current President Bush endorsed an antifamily constitutional amendment."

Mead compared arguments for the FMA with rhetoric he heard about interracial marriage growing up in Mississippi. Mead said, "I want my president and my party on the right side of history – standing with the Log Cabin Re-



Bob Kabel and Patrick Guerriero announce Log Cabin's ad campaign.

publicans in defense of freedom, fairness, and equality."

"The party must return to its principles – federalism, states rights, and liberty for all Americans," said Bob Kabel, former chair of Log Cabin and a Bush delegate to the Republican National Committee in 2004 from Washington, D.C.

"The Republican Party envisioned by my former boss, Ronald Reagan, was a big tent with room for all Americans. I stand here today to ask my party to respect the principles of liberty that make this the best nation in the world," Kabel said.

The television ad began running on March 11 in the Washington, D.C. market and in seven swing states where much of the presidential campaign will be focused. Those states are Florida, Minnesota, Missouri, New Hampshire, New Mexico, Ohio, and Wisconsin.

A thousand copies of the ad are being sent to party and elected officials, and print advertising will follow. Guerriero said the scope of the ongoing campaign will depend on the resources LCR is able to raise.

He claimed "unprecedented support. In fact, Log Cabin has received more donations and more calls for new members and new chapters in the last two weeks than at any other time in our 27-year

gay and lesbian families," Guerriero said.

Guerriero chastised the White House for listening to political advice from Gary Bauer, Pat Robertson, and Pat Buchanan. "I would remind them that they are all failed presidential candidates. In fact, all of them have run against Bushes in their lifetimes. I'm not sure why Karl Rove would spend his time taking counsel from failed presidential campaigns."

Rove is the president's chief political adviser.

Guerriero left open the possibility that Log Cabin still might endorse Bush's re-election; that is a decision that will be made by the board, after the GOP convention in September. Part of that decision will depend on what happens between now and then; whether gay marriage is used as a wedge issue by the campaign and what, if anything, is offered to gay Americans.

"We know what the president is against; he's against gay marriage. So is John Kerry," said Guerriero, referring to the presumptive Democratic nominee. "We want to know what the president is for. Does he support civil unions? Does he support domestic partnerships for federal employees?"

Log Cabin did not endorse the first Bush's re-election effort in 1992. He was defeated. ▼

The ad

The TV ad is built around a video of Dick Cheney responding to a question on gay marriage during the vice presidential debate in the 2000 campaign.

In it Cheney says, "The fact of the matter is, we live in a free society and freedom means freedom for everybody ... people should be free to enter into any kind of relationship they want to enter into. It's really no one else's business."

The ad cuts back and forth between the video of Cheney responding to the question, an old photo pointing to a "Colored Waiting Room," and photos of gay and lesbian couples.

Cheney says that marriage is regulated by the states. "I think different states are likely to come to different conclusions, and that's appropriate. I don't think there should necessarily be a federal policy in this area."

The ad ends with the words on the screen: "We agree. Don't amend the Constitution," and "www.LogCabin.org." The ad can be viewed online at that Web address.

The message of the ad is simple, said LCR Executive Director Patrick Guerriero, "You shouldn't play politics with the Constitution. Good conservative Republicans – even the vice president of the United States in the Bush administration – believe that states should navigate through this issue, not the so-called experts in Washington, D.C." ▼

– Bob Roehr

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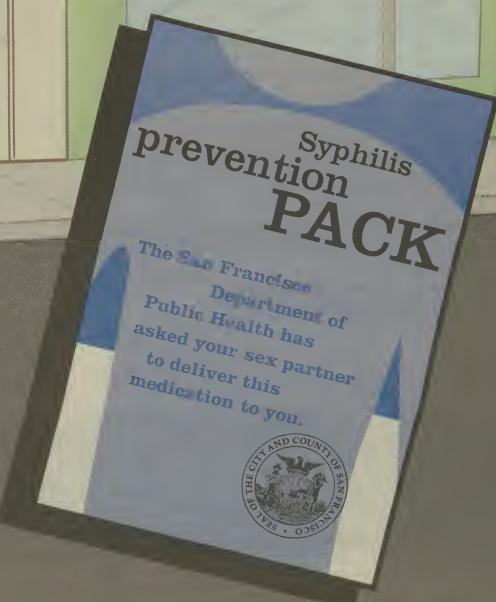
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Marriage

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Herrera said.

Antigay groups have argued that Newsom also violated California Constitution Section 3.5 in their lawsuits against the city. But Herrera dismissed claims by those groups and by some legal analysts that the city's case is weaker now that the Supreme Court has at least temporarily halted the weddings.

"I don't think it's weaker at all," he said, explaining that the state Constitution gives power to the mayor to act. Section 3.5 of the Constitution, he said, only applies to state agencies, while the mayor is a duly elected official.

Section 3.5 of the California Constitution states that an administrative agency ... "has no power to declare a statute unenforceable ..." and has no power to "declare a statute unconstitutional," among other provisions.

"It's his duty to uphold the Constitution," Herrera added.

Clearly disappointed the court directed the city to halt the nuptials, Herrera said he was happy that the court did not invalidate the weddings that have already taken place. The court could decide when it hears the case in May or June that the marriages are invalid because city officials lacked the authority to declare the state's marriage laws unconstitutional.

No date has been set for the Supreme Court oral arguments, nor has a date been set for a hearing on the lawsuit filed in Superior Court, Herrera said.

On Tuesday, Herrera wanted to tell couples who have gotten married, "This office has a long history of fighting for all people."

"We're doing our level best to defend the city's decision to issue marriage certificates to those people," Herrera added.

As for last week's court decision, Herrera said that after the court notified city officials, the city immediately stopped the weddings. Mayor Gavin Newsom sent an order to county clerk Nancy Al-faro at 2:45 p.m. to put an end to the same-sex ceremonies.

"We are going to abide by the court order," Newsom said at a press conference on an inside balcony of City Hall two hours after the court announced its decision. Saying he hoped the end of the gay weddings was only an interim step, Newsom vowed to fight on until gays are granted the right to marry.

"We have an obligation under the equal protection clause of the Constitution to treat people fairly," said Newsom, who thanked the thousands of gay couples from around the world for flocking to San Francisco over the last four weeks to marry.

To the more than 2,600 couples who had made appointments to marry, Newsom said "I extend my extreme sympathy to them for this interim stay."

Although Newsom said he is "upset people are now denied the same rights I am afforded," he would not pledge to suspend marrying heterosexual couples while same-sex couples are denied the right to marry.

"The court has not disallowed marriage in San Francisco, just same-sex marriage," explained

Newsom.

Saying he looked forward to making the city's case for allowing same-sex couples to wed in court, Newsom remained upbeat last week on the eventual outcome of the court fight.

"I am confident we will prevail. Though there will be more roadblocks on the way," he said. "This is just the beginning."

Stranded at the altar

Jeannie Rizzo and her partner of 15 years, Pauli Cooper, were left stranded at the altar by the court's decision last Thursday.

"We had no idea until we started seeing the media pour into the building," said Rizzo, of Marin County.

A friend called on her cell phone to tell them to run to the clerk's office but the two women missed the mark. The city had already halted the marriages before their scheduled 3 p.m. appointment.

"They were literally putting the sign up on the door. The clerk looked almost as sad as we were," said Rizzo. "They gave us hugs and said how sorry they were."

The women said they were stunned that the court had ordered the city to end the gay nuptials.

"This was an opportunity to stand up against homophobia and we were denied that today," said Rizzo.

Despite being denied the right to marry last week, the two women are confident someday they will

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overdue honeymoon. The couple would like to thank Mayor Newsom, the city of San Francisco, and everyone else who continues to fight for equality. A special thanks goes out to Bill Jones for the beautiful manner in which the ceremony was conducted.



Robert Levine and William Norgaard

Robert Scott Levine and William Paul Norgaard were married in City Hall under the Rotunda on Wednesday, March 10 before friends and family. Mr. Levine formerly worked in the fine art auction business for several years before obtaining his master's degree in clinical psychology. Mr. Levine is a HIV/AIDS activist and advocate and will open a private practice in California soon. He was born in Detroit before his family moved to Del Mar, California in 1976.

Mr. Norgaard works for the California Department of Insurance in the conservation liquidation office. He was born in Minnesota, and worked for Forbes magazine in New York before finally settling in San Francisco in 1999.

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COMMUNITY NEWS

Chronicle

◀ page 1

covering same-sex marriage."

Gay journalists were quick to react after Bronstein's memo was posted on gradethenews.org Monday.

"I'm troubled by the *Chronicle's* decision," said Steven Petrow, president of the National Lesbian and Gay Journalists Association. "The way I understand [the paper's decision], Rachel, who is well respected in journalism, does not have the capacity to be fair in her reporting. Rachel's a fine reporter and that the paper is worried about public perception of a lesbian journalist covering this issue seems to be a red herring."

Pamela Strother, executive director of NLGJA, agreed. "We disagree with the decision and are troubled by it."

"I definitely see it as treating LGBT journalists differently than heterosexual colleagues," she added.

Petrow told the B.A.R. that he has spoken with Gordon, though he did not elaborate. Reached by phone Monday, Gordon said that she would have no comment. Mangelsdorf did not respond to an e-mail seeking comment by press time.

Equality California and Marriage Equality California issued a joint statement Tuesday expressing "concern" over the *Chronicle's* decision.

"The decision to remove these respected journalists from this story simply because they happen to be lesbians who exercised their legal right to marry each other is an insult not just to them, but to the entire LGBT community," said Molly McKay, Northern California executive director for MECA.

"Equality California is concerned that this action will have a chilling effect on other LGBT reporters," said Executive Director Geoffrey Kors. "In taking this step, the *Chronicle* is sending a message to reporters to stay in the closet about who they are and who they love."

In his memo, Bronstein insisted the issue wasn't about gay rights. "... Nor is it about gay and lesbian rights, even as the story itself is. (Rachel and Liz disagree on this point in particular, and with the decision in general.)"

Bronstein also alluded to apparent confusion after Gordon and Mangelsdorf got married and after additional conversations had been held.

"Unfortunately there was a misunderstanding all around about those conversations," Bronstein wrote. "We all agreed that no one was acting in bad faith. But with Liz' and Rachel's marriage a fact, we then had to separate out how we got here and what we

How KQED handled it

by Cynthia Laird

When one of KQED-FM's on-air personalities married his partner, station management held some meetings and determined that while the journalist, Scott Shafer, would not cover the same-sex marriage story on a daily basis, he could continue interviewing guests about the topic. On March 12 Shafer did just that, and disclosed his own marriage to listeners.

News director Raul Ramirez, who's also openly gay, told the *Bay Area Reporter* that Shafer was not covering gay marriage in San Francisco before he got married, and that Shafer discussed his decision to marry his partner, John Kennedy, before taking the plunge.

"When he decided to marry, he understood how that might be perceived," Ramirez said. "We have talked about it. We don't need him to cover the story, but he can do interviews on the air and he disclosed his marriage last Friday."

Shafer said he is fine with the station's decision.

"It's a complicated and fascinating issue. I don't necessarily think there's a right or wrong answer. I'm comfortable with the judgment made at KQED," Shafer said. ▼

should do going forward."

He acknowledged that the process "was certainly imperfect."

In his e-mail, Bronstein declined to elaborate on the misunderstanding other than to say "Rachel and Liz thought the editors here no longer thought their getting married would present a conflict or the appearance of a conflict if they continued to cover the story."

"There certainly are gay and lesbian journalists at the *Chronicle* who agree completely with this decision. At the same time, we understand that this is a highly emotional and personal issue for many people, gay and straight," Bronstein added.

The *Chronicle's* Rogers said that he struggled with the issue and tried to come up with relevant analogies.

"It's not a binary yes/no kind of thing," he said. "It wasn't an easy one at all. I tried to noodle the thing quite a bit. I tried to decide, come up with analogies that would help me understand."

Rogers said he rejected such analogies as whether this was like someone who is strongly opposed to the death penalty being assigned to cover an execution. Similarly, he did not see it being the same as someone taking a seat at a lunch counter during the desegregation battles, "because Rachel and Liz were not public about this."

Ultimately, Rogers said, there was one argument that kept coming back. "One argument that I couldn't push aside was that by getting married they carried out the very act – that's fundamentally socially divisive and at some point will no doubt be before the Supreme Court."

He added that some readers might have "healthy skepticism" of the paper's coverage if the pair continued to cover the story. ▼

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AIDS activist David Pasquarelli dies at 36

by Liz Highleyman

AIDS activist David Pasquarelli died Monday, March 8 of complications from cytomegalovirus infection. He was 36.

Mr. Pasquarelli was best known locally as the outspoken member of ACT UP/San Francisco who frequently challenged the views of medical experts and what he called "the AIDS industry" regarding the cause of AIDS, rates of HIV and sexually transmitted diseases, and the value of antiretroviral therapy.

Mr. Pasquarelli was born on December 10, 1967 in Pittsburgh, Pennsylvania. He earned a bachelor's degree in art from Pennsylvania State University in 1990, and throughout his life applied his graphical design skills to his activism. He became involved in gay rights activism during college. After graduation, he worked as a resident counselor at St. Leo University in Florida, where he co-founded ACT UP/Tampa Bay.

In 1993, Mr. Pasquarelli moved to San Francisco, where he joined ACT UP/San Francisco. In 1990, the original ACT UP/San Francisco split into two groups, one (renamed ACT UP/Golden Gate and later Survive AIDS) of which concentrated on HIV treatment, while the other (which retained



David Pasquarelli

the name) focused on broader social issues and later, after a turnover in its membership, be-

came associated with the AIDS denialist movement. In recent years, ACT UP/San Francisco has also operated a medical marijuana dispensary at its Market Street headquarters.

In 1999, Mr. Pasquarelli founded a quarterly gay news magazine, *Magnus*, which often published articles criticizing mainstream ideas about HIV/AIDS and attacking AIDS activists. He also helped launch a monthly television program, ACT/UP TV. Mr. Pasquarelli was supportive of numerous other causes, including the animal rights movement.

Mr. Pasquarelli was diagnosed as HIV-positive in April 1995. Refusing to take antiretroviral drugs, he remained symptom-free for several years.

His health began to fail in late 2001, however, when he spent more than two months in jail, along with fellow activist Michael Petrelis, for allegedly making ob-

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Marriage

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exchange vows and joined five other same-sex couples seeking the right to marry in a lawsuit filed against the state Friday.

"We are not going away. This isn't the end," said Rizzo.

After 14 years together, Lisa Honig and Dale Schroedel, of San Francisco, were the last couple to wed Thursday afternoon. They slipped past the court ordered halt with a 2:15 p.m. appointment.

"We feel like we've been married a long time already. It is such a great thing for the mayor to do," said Honig, who said she was stunned to learn of the news.

The women luckily had moved up their appointment to wed by a week and a half. Originally scheduled to come to City Hall on March 23, they instead went online Tuesday morning and saw a time slot available for Thursday.

News of the court's ruling reached City Hall "literally one second after we finished our ceremony," said Schroedel. "On the one hand we are very lucky. On the other it is very sad for those who didn't make it. Hopefully someday they will."

With the struggling economy and military conflicts throughout the

world, Schroedel said people's energy would be better spent on other issues than trying to prevent gays and lesbians the right to matrimony.

"It saddens me people would spend so much energy to stop couples who love each other from marrying each other," she said.

Dressed in matching tuxedos with maroon bow ties, cummerbunds and flower leis, Stuart Sanders and Ross Ladouceur also found themselves prohibited from marrying Thursday. Walking up to City Hall the two men were informed of the court's decision by a sympathetic lesbian couple.

Together for five years, the couple, who live in Boulder Creek in Santa Cruz County, had purposefully waited to wed because, as Sanders explained, "We didn't want to be part of a mad rush of people running to City Hall."

Sanders, who works in Las Vegas after failing for the last two years to find a high technology job in San Jose, flew in specifically for the ceremony. They had gone online Monday, March 8 and saw a time slot free for Thursday. It ended up being an hour too late.

Upset at being denied a marriage license, the two men nonetheless decided to exchange their vows last week.

"They just couldn't pronounce us spouses for life," said Sanders. ▼

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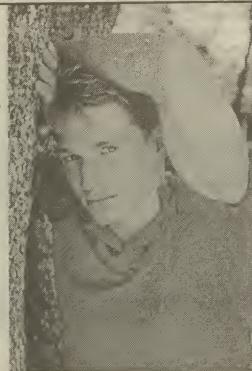


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OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. We reserve the right to edit. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. Deadline for obituaries is Monday at 5 p.m. Special display ad obituaries must be submitted by Friday at 3 p.m.

DJ Neil Lewis
Sept. 14, 1965 — Feb. 29, 2004

A public memorial service will be held for world-renowned DJ Neil Lewis Saturday, March 27th 5-8pm at the Galeria Design Center, 101 Henry Adams St., San Francisco. For more information, go to www.nillew.us

Jon Lyford Sebastian

Jon Lyford Sebastian, born January 4, 1962, departed this life surrounded by family and friends on February 27, 2004, after a long illness.

He will be sadly missed by his many beloved and devoted friends from San Francisco, Denver, and San Diego. He is

survived by family members including parents Manuel and Consuelo Benavidez, his brothers Noe Benavidez, Omar and Maria Benavidez, Rey Benavidez, Alex Benavidez, Dave and Teresa Benavidez, Eloy Benavidez, Andy and Angela Benavidez and many nieces, nephews, aunts, uncles and cousins.

A special thanks to the staff of San Francisco Hospice, the staff of UCSF hospital, his wonderful co-workers at UCSF and to the many friends who supported him. At his request, cremation has taken place and he was laid to rest with his beloved partner, Jim McGee, who preceded him in death ten years earlier.

We will miss you so much, Jon. Be well; enjoy the journey — Jeffrey, Randy and Robert



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AIDS policy

◀ page 11

chairs met with then-Mayor Willie Brown last February and asked him to appoint someone to represent the city on the CAEAR Coalition. Brown appointed Randy Allgaier, a member of the CARE Council, to be the city's representative.

In the meeting last week, the co-chairs asked the new administration to ensure the city maintains a presence on the coalition as well as appoint a new AIDS czar.

"If they had an HIV policy adviser that person logically would be the one to go. If not, we are still hoping and ask that they continue that representation," said Hume. He added that having the policy position filled, "has been concerning to us. It is still a concern because ideally we would like to see an HIV policy adviser be appointed by the mayor."

However, Hume acknowledged there is some question as to how effective such a person could be with Republicans in power in D.C.

"Should we have one? In an ideal world I would say absolutely, we should have one. The reality is I'm not convinced it would make a difference if the current administration is to stay in Washington after the next election," he said.

Patrick Monette-Shaw, a frequent critic of AIDS service organizations, disagrees and in an email sent out last week charged that the city's decreasing federal funds are partly a result of not having a strong lobbying voice in D.C.

"The failure to reappoint a new czar may well have contributed to this massive loss in funds, as the czar position should have been advocating in Washington all along for preservation of federal AIDS healthcare funding to San Francisco," wrote Monette-Shaw.

He argues that Brown, who created the position, and Newsom's "inaction to fill this post should be roundly condemned by people living with HIV/AIDS who will now suffer the loss of critical components of San Francisco's safety net of HIV/AIDS services."

But others argue even if the AIDS czar had been in place, the

city would still have seen its CARE Act funding cut.

"The real problem is we have the Bush administration that is not fully funding Title 1 Ryan White or ADAP or any of the HIV programs, whether it is prevention or care," said Jeff Sheehy, a member of Newsom's transition team who worked on the health policy committee.

Apart from seeking more money for AIDS care and HIV prevention, others argue an AIDS czar is needed to lead a community discussion on how to address the city's AIDS policies and priorities.

The discussion said Hume, "needs to move citywide. What is the city going to do to take care of folks living with HIV and AIDS over the next five years given the financial burdens that are becoming heavier and heavier?"

The CARE Council has asked the mayor to hold a town hall meeting to discuss such issues. Hume said the co-chairs might go ahead and try to organize just such a meeting.

"They are open to that but it is a time thing," he said. ▼

MARCH EVENTS



Queer Movie Night

"THE GIFT" Lights! Camera! Action! Be a star and enjoy a screening of queer films with other gay guys. Then do your best Roger Ebert imitation as we discuss the film afterwards. Refreshments provided.

Friday, Mar 19, 7pm
@ STOP AIDS Castro Office,
539 Castro St @ 18th St

Sunday Social

Join the men of In Our Prime and Midlife Gay Men for our monthly gathering. Our guided group discussions will cover issues related to our health and well-being. Come and mix, mingle and make new friends. Refreshments provided.

SUNDAY, MAR 21, 1PM
@ Castro Community Space, 501 Castro St @ 18th St



Some of My Best Friends are Tweakers

Do you think speed is fueling the rise in new HIV infections? Are you worried that your boyfriend or friends are using too much? Together we will find ways to offer advice and support so we don't feel so powerless.

Tuesday, Mar 23, 7pm
@ STOP AIDS Project,
2128 15th St @ Market St

All Events Are Free! Space is limited.
To register, or for more information,
visit stopaids.org or call us at 415.575.0155

THE MAN IN THE MIRROR

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Thursday, Mar 25, 7PM
@ STOP AIDS Project,
2128 15th St @ Market St



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Puck luck

by Jim Provenzano

The San Francisco Quakes made it all the way to their league finals last Thursday at Yerba Buena Ice Rink, only to lose by one point to a team they'd previously defeated twice before.

Dodging more than a few obvious shoves and aggressive plays from the Panteras, the Quakes' opponents had a 2-point lead after the first period. The last period saw the Quakes score, but the Panteras scored again during the exciting last minutes.

At 0-3 going into the final five minutes of the game, the SF Quakes said they never gave up hope. Captain Mike Keihl got the team on the board with its first goal. Jim Novak came up with another goal in the last few minutes.

The enthusiastic fans, fueled perhaps by a sugar rush from the "Pucks" (Ding Dongs creatively re-wrapped by Team San Francisco's Ross Hayduk), cheered until the last seconds. While disappointed by the last-minute near-tie, they clapped for their team and the further advance for the Quakes.

"We beat them both times in the regular season, so we're hoping to do better the next time out," said Keihl, as the sweating hockey players left the rink.

When asked if the Panteras had picked up a ringer or two, the



Jim Provenzano

Quakes players laughed.

"I think they picked up a few guys in the middle of the season, and they're really good," said Brian Harrington.

One of them, Panteras #7, was amusingly called a "psychopath," and got away with what seemed the largest number of shoves and near-fouls.

But never fear. The next round of matches starts in just a few weeks, and the Quakes remained jovial that night, despite having come so close to a seasonal victory.

Michelle Mateychuk talked as she dragged her rather large bag of equipment out, jokingly asking her partner to help (she didn't).

Now in her third year with the Quakes, Mateychuk took up hockey after having some experience in Canada. She didn't have a girl's league to play in but said, "Now there are girls leagues and teams from eight years and up."

Mateychuk also captains the beginner's team, the Oakland "Quakes Deux."

"We're just trying to get gay hockey going in the Bay Area," she said. "We have about 13 people on

that team. We welcome people of any skill level, if they've started, or have been playing for a few years."

Check out

In light of recent news about the violent injury made by a pro hockey player, it was a relief to see some brawl-free hockey action.

In a March 8 game in Vancouver, the Canucks' Todd Bertuzzi viciously attacked Colorado Avalanche forward Steve Moore, who suffered a broken neck. Moore was hospitalized for serious injuries, and flown back to Colorado for possible permanent spine damage. Bertuzzi has been suspended for the rest of the season, including the playoffs.

A 17-year-old hockey player, Nicholas Rotolo of Berkeley, died in February during a game at San Jose's Logitech Ice Rink, but the cause of death remains a mystery.

Fortunately, gay hockey leagues have not involved such tragedies, and local players discounted any of the shoves on the ice as being anything more than aggressive competitive behavior.

"It's a no-check [hits] league, but I always have to be careful, because I'm smaller than most guys out there," said Mateychuk.

next page ►

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Sports Complex

◀ previous page

She mentioned an upcoming tournament in Vancouver over Easter weekend, hosted by the Cutting Edges. There, teams from Los Angeles, Colorado, Boston, and New York will compete.

Mateychuk mentioned that the Quakes hope to host their own tournament sometime soon, but no specific plans have been made.

For other updates on the schedule for the next league, visit the [always-amusing www.squakes.com](http://www.squakes.com).

Raptor

In other hockey news, former Olympic figure skater Tonya Harding was cheered and booted at a boxing exhibition between periods of a minor-league hockey game last week in Indianapolis.

Harding came to fame when she was arrested for conspiring to have an Olympic competitor, Nancy Kerrigan, assaulted by a friend. That year, one of Harding's routines was appropriately set to music from the film *Jurassic Park*.

When asked whether she considered herself a skater or a boxer, Harding replied, "I'm a boxer."

Maybe she has a future with the Canucks.

Border patrol

Speaking of Canadians: Montreal has conquered Europe! Well, not exactly.

Montreal's Rendez-Vous 2006 press release a few days back pronounced that on Sunday, March 7, the annual assembly of the European Gay and Lesbian Sports Federation voted in favor of withdrawing from the Federation of Gay Games.

Founded in 1989 with a membership of more than 100 sports teams and 10,000 athletes in Europe, the EGLSF voted "overwhelmingly" against the withdrawal of the Gay Games in Montreal during the FGG's annual as-

sembly in Chicago last November. Louise Roy, chief executive officer of Rendez-Vous Montreal 2006, claimed, "We can now say that GLBT athletes, participants, spectators, and visitors from Europe will be at the Montreal games in great numbers." Registration for the event begins in June.

Gay Games VII representative Kevin Boyer was quick to respond. "Montreal 2006 omits a key fact from its press release," he said in a subsequent press statement.

"At its March 6-7 Amsterdam meeting, the entire EGLSF assembly stressed repeatedly its strong support for the Gay Games, and specifically Gay Games VII in Chicago. A Gay Games liaison committee was formed to encourage and facilitate broad European participation in the Gay Games, to serve as a basis for the exchange of ideas and concerns, and to demonstrate the EGLSF's ongoing commitment to Gay Games VII in Chicago. Just today [March 12] we have had reconfirmation of this commitment to supporting both events in 2006."

Boyer added that the same exchange of information and links will be shared between Chicago and the EGLSF, adding, "European participation in Gay Games VII is important to both EGLSF and Chicago Games. We look forward to welcoming our friends from 'across the pond' in 2006."

Whether anti-American sentiment will carry over to Europe, dividing the world GLBT sports communities amid current political turmoil remains to be seen.

The EuroGames will be held this year in Munich, Germany, from July 29 to August 1. Over 5,000 athletes are expected to attend. ▼

For more international sports coverage, visit www.sportscomplex.org. To promote your upcoming GLBT sports event, e-mail jimproven@yahoo.com.

Pasquarelli

◀ page 16

scene and threatening phone calls to city health officials, researchers, and members of the media (including the *Bay Area Reporter*), criticizing their policies and coverage of HIV/AIDS. After months of trial scheduling delays, charges against the two men were dropped due to court overcrowding. But the city refilled the case, and the men pleaded no contest to misdemeanor charges in July 2003, accepting a plea bargain that included probation, apologies, counseling, and stay-away orders.

Mr. Pasquarelli and his friends attributed his worsening health to the lack of sleep, malnutrition, dehydration, and stress he experienced in jail.

Over the next two years Mr. Pasquarelli succumbed to a variety of health problems, which he attempted to treat with both traditional and alternative therapies. He contracted several opportunistic infections, including *Pneumocystis carinii* pneumonia, cryptococcal meningitis, *Mycobacterium* infection, and cytomegalovirus, which are associated with immune system decline and were common among people with AIDS before the advent of more effective combination antiretroviral therapy in the late 1990s. He also developed conditions such as kidney damage associated with medications used to treat HIV and opportunistic infections.

According to friends, "The public side of David that most

people knew was one characterized by anger and outrage. [But] there was a private side to David that was loving, compassionate, and gentle. The root of David's public outrage was the deep love and care that he had for his gay brothers and sisters and the injustices they suffer." Mr. Pasquarelli "often expressed a desire to 'not care so much' so he could 'walk away and settle down' but leaving a wrong not righted was not in his nature," friends said. "I can't bite my tongue, and I can't keep my mouth shut," Mr. Pasquarelli told a *San Francisco Examiner* reporter in 2002. "That's my number one problem." After his release from jail, Mr. Pasquarelli had expressed an interest in attending law school.

"In spite of our differing views on HIV/AIDS, every death from AIDS is tragic," said Rudge Norton, media relations director for the San Francisco AIDS Foundation, which was often a target of Mr. Pasquarelli's wrath. "We offer our condolences to his family."

Mr. Pasquarelli died peacefully with his family at his side, friends said. He is survived by his partner of seven years, Steve Huggins; his sister, Andrea; and his parents, Joanne and Sam.

A memorial ceremony for Mr. Pasquarelli will be held on Saturday, March 20 at 4 p.m. under the Rotunda at the Palace of Fine Arts. He will later be interred at the San Francisco Columbarium. Contributions in his memory may be made to the AIDS Emergency Fund, 965 Mission Street, Suite 630, San Francisco, CA 94103. ▼

BAY AREA REPORTER
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LEGAL NOTICES

SAN FRANCISCO \$8.50 MINIMUM WAGE - EFFECTIVE MONDAY, FEBRUARY 23, 2004
The Minimum Wage Ordinance Chapter 12R of the San Francisco Administrative Code (Prop L) approved by San Francisco voters on November 4, 2003, requires San Francisco employers (whether or not the employer receives City contracts) to pay a minimum wage of \$8.50 per hour for work performed in San Francisco.

The minimum wage requirement applies to adult and minor employees who work two (2) or more hours per week. Each year the City will adjust the amount of the minimum wage based on increases in the regional consumer price index.

The requirement does not apply to small businesses with fewer than ten (10) persons who perform work for compensation during a given week (including temporary and part-time employees) or nonprofits until January 1, 2005.

Under the ordinance, employees who assert their right to receive the City's minimum wage are protected from retaliation. Employees may file a lawsuit against their employers for any violation of the ordinance. The City can investigate possible violations and enforce the minimum wage requirements by ordering reinstatement of employees and payment of back wages and penalties.

For additional information and a copy of the [Official Notice], visit the City's website at: www.sfgov.org/lwlw.htm. Questions can be emailed to MWO@sfgov.org or contact the Living Wage/Living Health Division in the Office of Contract Administration at (415) 554-6292.

DEPARTMENT OF BUILDING INSPECTION

COME PARTICIPATE IN THE DEPARTMENT OF BUILDING INSPECTION'S BROWN BAG LUNCH TALKS at 1660 Mission Street, Room 2001 (second floor), Thursdays, Noon to 1:30 PM.

The Department welcomes you to attend a series of informal, general information talks presented at no charge to the public and City staff. Bring your lunch; coffee and other drinks will be provided. March 18, 2004 Condominium conversion process and requirements.

Department of Building Inspection and Department of Public Work and other City staff NOTE: Persons unable to attend are invited to mail their comments or questions, to request materials hand out, or to call and speak with department staff. Please contact Lawrence Komfeld, Chief Building Inspector, Technical Services Division at (415) 558-6205 for further information.

VIDEO ON DEMAND

View indexed video which can be accessed via SFGTV's Video on Demand service. In addition to the ability to view archived meetings of the Board of Supervisors, their Committees and other Commission meetings, the viewer will now have the capability to view any particular item immediately by clicking on the indexed agenda. You no longer have to view the complete archived meeting. You can go directly to the point of the meeting that you want to see at your convenience with the ease of one click. Access the information that you need faster than ever before at www.sfgov.org/sfgtv. Please send comments to sfgtv@sfgov.org.

SUMMER FOOD SERVICE PROGRAM

The Department of Children, Youth and Their Families (DCYF) is currently accepting applications from agencies interested in participating in the 2004 Mayor's Summer Food Service Program. In partnership with the San Francisco Unified School District, DCYF delivers free lunches to children and youth 18 years of age and younger at sites citywide. If you are a youth-serving agency or program that would like to serve free lunches to children and youth in your community this summer, please visit www.dcyf.org or call Camille Wise at 557-6773. Applications are due by March 22, 2004.

STATEMENT FILE A-0273850-00

The following person(s) are doing business as: Modeligo Landscaping, 3332 Noriega Street San Francisco, CA 94122. This business is conducted by an individual signed John Foran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/23/04. The statement was filed with the City and County of San Francisco, CA, on 02/23/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273809-00

The following person(s) are doing business as: Ken's Towing 1340 Ebert Ave, San Francisco, CA 94124. This business is conducted by a corporation signed Kenneth J. Cline, Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01/01/04. The statement was filed with the City and County of San Francisco, CA, on 02/20/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273687-00

The following person(s) are doing business as: PNS LLC, Pacific Neuropsychological Systems 769 37th Ave, San Francisco, CA 94121. This business is conducted by a limited liability company, signed Charlotte Moore. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08/23/03. The statement was filed with the City and County of San Francisco, CA, on 02/18/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273683-00

The following person(s) are doing business as: USA Thai Noodle, 2546 San Bruno Ave, San Francisco, CA 94134. This business is conducted by a general partnership, signed Bumrerd Inthong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, CA, on 02/23/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273848-00

The following person(s) are doing business as: Janitorial Service M.V.M., 112 Shotwell Street San Francisco, CA. 94110. This business is conducted by an individual, signed Lynne Cicchetti. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/23/04. The statement was filed with the City and County of San Francisco, CA, on 02/23/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273843-00

The following person(s) are doing business as: Consulting PGV, 2700 Folsom Street, #111 San Francisco, CA 94110. This business is conducted by an individual, signed Pablo Gonzalez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/13/04. The statement was filed with the City and County of San Francisco, CA, on 02/19/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0273844-00

The following person(s) are doing business as: Pinko Musiki, 617 York Street, San Francisco, CA, 94110. This business is conducted by an individual, signed Michael T. Richards. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, CA, on 02/23/04.

FEB. 26, MAR. 4, 11, 18, 2004

PUBLIC NOTICE OF FUNDING AVAILABILITY

The Mayor's Office Criminal Justice is inviting community-based agencies to respond to a Request for Proposals (RFP) for its bi-annual Juvenile Justice Reform Initiative (JJRI). Eligible non-profit organizations with experience in providing services to delinquent and at-risk youth in San Francisco are encouraged to participate. Specific funds will also be allocated for gang intervention programs.

Applications will be available on March 29, 2004 at:

Mayor's Office of Criminal Justice
1 Dr. Carlton B. Goodlett Place, Suite 496
San Francisco, CA 94102

The RFP will also be available for download at www.sfcf.ca.us/mcj/forms.htm. RFP applications are due on April 30, 2004 by 5:00 PM. For more information call 554-6688.

Please note, no late proposals will be accepted.

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STATEMENT FILE A-0273833-00
The following person(s) are doing business as: Wilde Productions, Wilde Creative, Wilde TV, and Wilde Films, 1300 Mariposa Street, San Francisco, CA 94107. This business is conducted by an individual, signed Michael L. Wilde. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/25/04. The statement was filed with the City and County of San Francisco, CA, on 02/23/04.

FEB. 26, MAR. 4, 11, 18, 2004

STATEMENT FILE A-0274051-00
The following person(s) are doing business as: Megalomedia Services 425 Noe St. San Francisco, CA 94114. This business is conducted by an individual signed Gary Hoffman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, CA, on 02/26/04.

MAR 4, 11, 18, 25 2004

STATEMENT FILE A-0274050-00
The following person(s) are doing business as: St. Rose Transport 1201 Geneva Ave, San Francisco, CA 94112. This business is conducted by an individual signed Wilson Rirao. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/26/04. The statement was filed with the City and County of San Francisco, CA, on 02/27/04.

MAR 4, 11, 18, 25 2004

STATEMENT FILE A-0273929-00
The following person(s) are doing business as: J.L. Hauling 1112 Shotwell St. San Francisco, CA 94110. This business is conducted by an individual signed Jose Luis. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/17/04. The statement was filed with the City and County of San Francisco, CA, on 02/25/04.

MAR 4, 11, 18, 25 2004

STATEMENT FILE A-0273983-00
The following person(s) are doing business as: J.L. Lemieux Entertainment, 2 Play Fast-forward Design 555 O'Farrell St. San Francisco, CA 94102. This business is conducted by an individual signed Lawrence Lemieux. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 02/26/04. The statement was filed with the City and County of San Francisco, CA, on 02/27/04.

MAR 4, 11, 18, 25 2004

STATEMENT FILE A-0273980-00
The following person(s) are doing business as: PI San Francisco/Cashion & Ferrara, 1401 Noe St. San Francisco, CA 94131-1926. This business is conducted by a husband and wife signed Robert M. Ferrara. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, CA, on 02/25/04.

MAR 4, 11, 18, 25 2004

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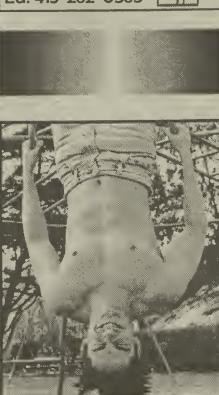
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'Our Fathers,' their sins

David France on 'The Secret Life of the Catholic Church in Age of Scandal'

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Cinematheque currents

Barbara Hammer's newest film is screening at YBCA.

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**Stripping down**

Bodybuilder Aaron Berg bares 'Underbelly' at Exit.

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**BAY AREA REPORTER**

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Lust! Humor! Commitment!

Playwright Terrence McNally reflects on his brilliant career

by Richard Dodds

Terrence McNally tries not to sweat the small stuff, and these days, more and more of life's irritants have been shrinking. Like getting a bad review or having a play rejected, professional crises that once brought out an admittedly angry side in the usually affable playwright.

"I don't like having a play turned down or getting a bad review," McNally said, "but it doesn't ruin my day. Not anymore. Not at my age. Not after having survived lung cancer and having a wonderful new partner."

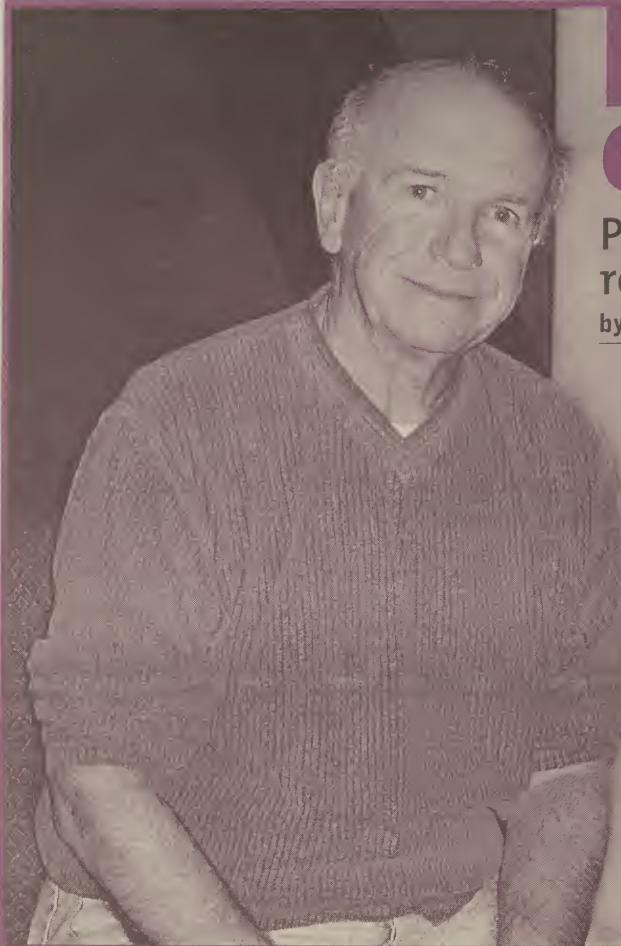
McNally, a four-time Tony Award-winning playwright, was sitting in an empty theater at New Conservatory Theatre Center while, next door, the set for *A Man of No Importance* was getting final details. The recent Lincoln Center musical, for which McNally provided the libretto, opens this week at NCTC, where his plays *The Ritz, Love! Valour! Compassion!, Corpus Christi*, and *The Lisbon Travesti* have been produced. But the West Coast premiere of his newest musical is not what has brought McNally to San Francisco.

He's here to write from scratch a new play for New Conservatory that he will tailor to local performers chosen at invitational auditions. The project is a commission underwritten by a grant from Theatre Communications Group, and the results are scheduled to be produced next fall at NCTC. "We're trying to find actors I think it's going to be fun to write for," McNally said. "There are three ideas I'm thinking of, and once we decide who the cast is going to be, then maybe we'll focus in on one of them."

The grant, McNally points out, requires that he spend at least 100 days writing in San Francisco. "I don't want to make it sound like a sentence," he said, "but having just met a wonderful guy and gotten hitched, it's hard. He can't take off. He's a full-time public-service lawyer for people with AIDS."

When McNally and Tom Kirdahy affirmed their partnership in December in a

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Richard Dodds

Society's songwriter returns

Janis Ian connects with *Billie's Bones*

by John R. Killacky

Prolific singer-songwriter Janis Ian has performed regularly in the Bay Area throughout her 40-year career. In recent years, she sang at Stern Grove and Slims, appeared at a benefit for the Hormel Center, and headlined LGBT Pride celebrations. Last year, she was featured with Loudon Wainwright at Marin's Jewish Community Center. She returns on Saturday, March 20, to Freight and Salvage in Berkeley in support of her new CD, *Billie's Bones*.

It is bittersweet for her, "a mixture of happy and unhappy memories," she told me on the phone. Glad to connect once more with friends and fans, this will be the first time she sings in the area since her father, who lived in Oakland, passed away. He was a fixture at her local concerts, bringing friends and often in the wings.

In the 1960s, Ian came to worldwide attention at 15 with her folk protest ballad, "Society's Child." A decade later, she penned "Jesse" (covered by 35 singers) and "At Seventeen," which sold over

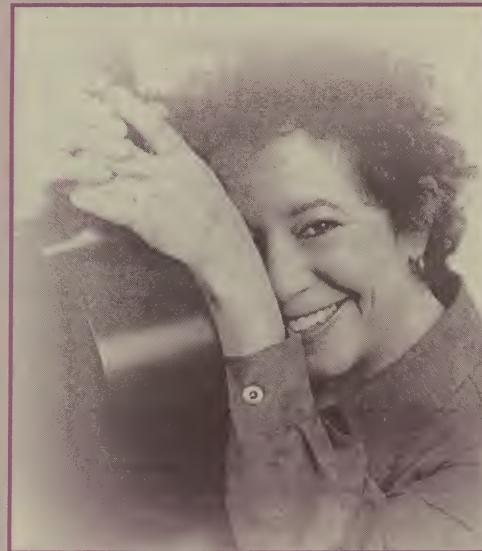
one million copies and earned her two Grammy awards. A disco hit, "Fly Too High," and a jazz duet with Mel Torme, "Silly Habits," followed.

By the mid-'80s, Ian was bankrupt through financial mismanagement. She moved to Nashville, stopped recording and performing, and wrote for other singers. Amy Grant, John Mellencamp, and Bette Midler had success with her songs. Ian also came out as a lesbian. For five years, she wrote an ongoing column in *The Advocate* on personal, social, and political issues, and for *Performing Songwriter* on industry concerns.

She came back in the mid-'90s with critically acclaimed albums featuring her unadulterated mix of folk, pop, jazz, and country. Chet Atkins and Willie Nelson recorded with her. Touring and another Grammy nomination brought new fans. Television licensing on *General Hospital*, *Murder She Wrote*, *Oz*, and *Dawson's Creek* exposed her work even more broadly.

She has been on the road ever since, performing up to eight months every year. Ian keeps it simple, performing solo assisted by her

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Take a memorable memo – please!

Desperate dispatches from the arts desk to the world

by Roberto Friedman

Confidential Memo to: Ye olde California State Supreme Court

From: All the free-thinking people of the Golden State

Re: Your nasty little ban on gay marriages in San Francisco

Message: Thanks a whole heck of a lot for pissing on a few thousand people's parade. You can sink back to your chambers under a rock now.

Couple of weeks back, Out There expressed our personal opinions about the sanctity of same-sex singlehood, and it seems like we really struck a chord out

there. It was, as we recall, an E-flat diminished-7th chord. Thanks for the feedback! Could we Gay Swingles really be in the vanguard of a big new gay movement — the footloose majority, if you will?

Of course, queer swingles support gay marriage. We're just worried about what's gonna happen with all those grand queer unions in 2011, when the fabled 7-year itch kicks in. Except in gay terms, we guess it's more like a 7-month itch — or, in certain extreme cases, a 7-hour tickle.

Sporting life

Memo to: Brit pop star **George Michael**
From: Your erstwhile fan base



George Michael tries our patience.



50 Cent: not that comfortable.



Rufus has a heart-on for SF.

LISA KERSEY

pop star **Rufus Wainwright**

From: Your SF fans who put out for you

Message: You've just been radically devalued, 50 Cent, and the latest figures say you're worth somewhere in the range of 13 cent. In your April *Playboy* interview, Your Thugliness opines, "I ain't into faggots. I don't like gay people around me, because I'm not comfortable with what their thoughts are. I'm not prejudiced. I just don't go with gay people and kick it — we don't have that much in common."



Out There

I'd rather hang out with a straight dude. But women who like women, that's cool." Oh, OK then. For our part, we don't go with flaming ignoramuses and kick it, but we ain't prejudiced or anything.

Memo to: Studly movie star **Colin Farrell**

From: Queens who should know better

Message: We've got to stop lust after you, sly CF. At first we were so excited to hear that you were chosen for the role of bisexual conqueror **Alexander the Great** in the upcoming film *Alexander*. But then we were so heart-broken when you told uk gay.com, "It's not a gay film, it's not a straight film. It's just a fucking story!" Well, Colin, you're not a gay actor, you're not a straight actor, you're just a fucking idiot.

Two bits

Memo to: Hiphop star **50 Cent**

From: All the "faggots" who have to share the planet with you

A nice one

Memo to: International out

Naked city

Memo to: Young Hollywood hunk **Josh Duhamel**

From: Your pen-pal buddy **Out There**

Message: Gee, after you were so sweet to us in the publicity crush that attended your recent flick *Win a Date with Tad Hamilton!* — signing your shirtless glossy photo, and adding, "XXOO" — now it turns out you were holding out on us all along!

The story you never told us, Josh, was that you were photographed completely buck-naked, and staring at your piece, for **Greg Gorman's** 2000 coffee-table volume *As I See It*. The look on your face is all, "Win a date with this spongy-tissued pal!" Funny, it's a zingy visual that never made it into the press kit.

Paper trail

Memo to: *SF Chronicle* corrector
page 28 ►

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Munchkin much honored in SF



Photo Credit

San Francisco Supervisor Tom Ammiano presented the following proclamation to Munchkin Margaret Pellegrini at the opening night of *Sing-A-Long Wizard of Oz* at the Castro Theatre last Friday night:

"Whereas Margaret Pellegrini, munchkin extraordinaire, has in her work inspired many in the City and County of San Francisco and throughout the world with her work in the beloved classic *The Wizard of Oz*,

"Whereas San Francisco honors and adores its sister city of Munchkinland and the good people of Emerald City, and welcomes all its citizenry most regally,

"Whereas Margaret Pellegrini and her fellow munchkins have heeded the call to 'Come out, come out, wherever you are,'

"Whereas Margaret Pellegrini has heart, brains, and courage,

"Therefore Be It Resolved, that the City of the City and County of San Francisco do honor Margaret Pellegrini on Friday the 12th of March, 2004." Signed, Tom Ammiano ▶

FILM

Resistance units

SF Cinematheque, YBCA present Barbara Hammer's new documentary

by Kevin Davis

In her groundbreaking documentary *Resisting Paradise*, pioneering lesbian/feminist experimental filmmaker Barbara Hammer contrasts the experience of WWII French Resistance fighters with blinded Henri Matisse, who, despite his own family's capture and torture, painted landscapes, portraits and still lifes during the French Riviera's Nazi occupation. She juxtaposes divergent lives to question whether an artist's gift excuses himself from wartime responsibility. San Francisco Cinematheque presents *Resisting Paradise* tonight, March 18, at Yerba Buena Center for the Arts.



Hammer addresses horrors of war.



Resistance fighter in wartime France.

While Matisse (1869-1954) painted nudes and flowers at his villa outside "crystalline, limpid" Nazi-occupied Nice and expressed his revulsion for politics in correspondence with fellow Fauvist Pierre Bonnard, refugees streamed south and his countrymen made the daily choice to collaborate or resist.

"I must defend my peace of mind. Painting will abandon me from lack of mental freedom," pleaded Matisse while family members were captured and tortured for assisting the Allies.

Lisa Fittko, incisive and strident at 91, discusses how, as a young anti-Fascist exile, she led German Jewish cultural sociologist Walter Benjamin (1892-1940) over the Pyrenees, bearing his heavy suitcase apparently containing his incomplete last work, *The Arcades Project*, published 60 years later. When denied entry by a Spanish border-town's police, Benjamin overdosed on morphine in the hills, after notifying philosopher Theodor Adorno. Fittko calls it "the end of the line for him mentally, and for mankind, as he saw it." Hammer filmed a reenactment of this scene on Point Reyes' steep cliffs.

French made

In 1999, Hammer earned a residency at the former estate of avant-garde artist Jerome Hill (1905-72) in the quaint fishing village of Cassis, near Marseilles, which sponsors Francophile composers, poets, visual artists and academics.

"Unfortunately, as with many residences, the practitioner out on the front lines making waves isn't eligible," she says. She intended to

with Matisse's decorative works of balance and serenity, meant to soothe and comfort.

Matisse was 70 in 1940. The voiceover drawn from his letters to Bonnard transparently illustrates Matisse's egocentric delusions of normalcy and emotional distance from his immediate family.

"I am the only one who lived through the risks. My story will amaze people," he blithely imagined.

"I see better with my eyes closed," he described his Odalisque window-works and Cubist reductive style, though he might have been addressing his steadfast passivity to events outside his refuge.

"[They'll] buy anything," he noted, observing buyers scooping up all his output due to the dearth of wartime art production.

"I'm stupefied, longing to draw her but incapable," he wrote of his granddaughter, Marguerite, reunited in Liberation after being chained to a table, drowned, and subjected to a four-day starvation by the Gestapo. "Her eyes are identified with her true self." It is a telling moment, his inability to emotionally connect or empathize with his family's Resistance sacrifices and risks.

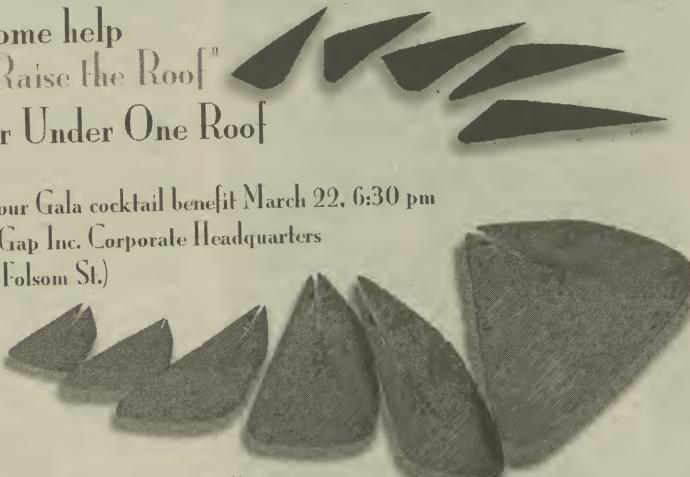
"I can't but think less highly of the morality of some of my favorite artists of the past," Hammer says, referencing author Janet Malcolm's recent *New Yorker* account of Gertrude Stein and Alice B. Toklas entertaining Nazis in their country home.

Hammer, in her own response to war, joined others after the WTC attacks, wearing large boards reading, "Our grief is not a cry for war."

SF Cinematheque presents *Resisting Paradise*, with Barbara Hammer in person, on March 18, 7:30 p.m. at YBCA, 701 Mission St. ▼

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PEOPLE FARM

BY STEVE SUSOYEV

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Counterfeit U.S. Passport photo of the author, 1978

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Moon with a mission

42nd Street Moon announces new season

by Richard Dodds

When 42nd Street Moon opens its new season next week with *Gentlemen Prefer Blondes*, it will be the first time since the company was founded 11 years ago that the performers won't be required to carry their scripts. But that doesn't mean they won't.

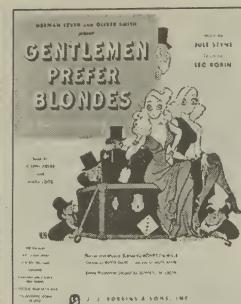
There is a special Actors Equity contract for companies specializing in staged concerts of musical shows, and the rule that actors must carry their scripts is meant as a safeguard against producers taking advantage of this less costly contract. 42nd Street Moon has upgraded to a standard Bay Area Theatre contract that drops the script-in-hand requirement.

"But I still want to remind people that this is a staged concert," said co-artistic director Greg MacKellan, "and if we get rid of the scripts and have it completely costumed but no sets, then it starts to look like a cheap civic light-opera production."

So it's a fine line that MacKellan and co-artistic director Stephanie Rhoads must navigate as they add just enough ornamentation without hitting that tipping point where more suddenly translates as less. "Between a rock and a hard place is a really good way to describe it," MacKellan said. He recalled the early no-frills days when performers simply sat on a chair on stage when they weren't in a scene. "Every once in a while someone will say, 'Gee, I liked it better that way,' but mostly people say, 'Why isn't there a little more dancing, or a little more this or that?'"

This season will bring more instrumentation than the single piano that has been the staple of most productions. "We don't use sound reinforcement, and we have to be careful not to overpower the voices," MacKellan said. "We added a little bit last year, and it seemed to work OK. Now we're trying a little more to see how much we can get away with without reaching a point where the voices to mike."

The mission of 42nd Street Moon has always been to give life to rarely-staged "lost" musicals. But since the move a few years ago from New Conservatory Theatre Center to the larger Eureka Theatre, some not-quite-so-lost musicals have been showing up. That's the case with *Gentlemen Prefer Blondes*, a show that MacKellan says probably would



not have been chosen when the troupe performed at New Conservatory.

"Our subscribers usually follow us wherever we want to go in our choices," MacKellan said, "but what puts us over are walk-ups and single ticket sales."

Another not-so-lost musical on the new season is *Once Upon a*

Mattress, but that came about because popular comic actress Lea DeLaria had always wanted to do the role and was willing to commit to it more than a year out. "It's her dream show," MacKellan said.

There are the rarities and obscurities as well. At the top of this list is *The Cabaret Girl*, a 1922 London musical by Jerome Kern and P.G. Wodehouse that will have its American premiere at the Eureka. Another is *Hooray for What!*, a 1937 anti-war musical satire that has war-profiteering as its chief target. "We avoided doing it last year because of the tenor of the times," MacKellan said. "We could get screwed if another 9/11 happened and the country feels all war-happy. The satire is very pointed."

Something missing from the new season is the *Saturday Night Out* performances for LGBT audiences. "It never turned out to be that big a deal for us," MacKellan said. "I think Saturday was probably the wrong night to do it. They just didn't want to spend their Saturday nights with us." There are also no special productions in bigger theaters this season. "It's really expensive," MacKellan said, "and all we've ever been able to do is break even. We've decided to take a year off from that."

Here's a quick roundup of the new 42nd Street Moon season, which contains two more than the usual five titles as the theater bridges its way to a September-June season. Season subscriptions and single tickets are available by calling 978-2787 or at 42ndstreetmoon.org.

• *Gentlemen Prefer Blondes* (March 24-April 18). Amy Louise Cole and Cynthia Myers star as gold-diggers Lorelei Lee and Dorothy Shaw in the 1949 musical with songs by Jule Styne and Leo Robin.

• *The Cabaret Girl* (April 28-May 16). Susan Himes Powers plays the title role in the American premiere of the 1922 London musical as a down-on-her-luck singer.

• *Can-Can* (Oct. 6-31). The 1953 Cole Porter musical set in the Paris of La Belle Epoque pits a straight-laced judge against the proponents of the titular style of scandalous dance.

• *Hooray for What!* (Nov. 10-28). Harold Arlen and E.Y. Harburg wrote the songs for the 1937 musical about a mild-mannered scientist who accidentally invents a weapon of mass destruction that makes him a magnet for spies.

• *Once Upon a Mattress* (Dec. 8-Jan. 2). Lea DeLaria stars in the 1959 Mary Rodgers-Marshall Barer musical based on the story of the princess and the pea that first starred Carol Burnett.

• *Tenderloin* (March 30-April 17, 2005). Jerry Bock and Sheldon Harnick created this 1960 look at the moral crusades in turn-of-the-century New York.

• *The Boys from Syracuse* (April 27-May 22, 2005). Rodgers and Hart provided the songs for this 1938 variation on Shakespeare's *The Comedy of Errors*.

Short scenes

• The revolving door that has been the SF-bound revival of *Sweet Charity* has a new name at the port. Christina Applegate follows Jenna Elfman, Marisa Tomei, and Jane Krakowski as the star attached to the project, due to arrive on Broadway in 2005 following a try-out tour that is still supposed to include San Francisco.

• Terrence McNally will be on hand for a Q&A with the audience following the March 21 matinee of *A Man of No Importance* at New Conservatory Theatre Center. Call 861-8972.

• Eastenders Repertory Company opens its season with Jon Robin Baitz's *Three Hotels*, a play built from three monologues delivered by a husband and wife in turmoil. Founding artistic director Charles E. Polly directs the 1992 play, which is coupled with four monologues Baitz wrote when the NEA was under a major attack. At the Thick House through April 11; call 401-8081. ▼

Richard Dodds can be reached at BARstage@aol.com.

Out There

► page 26

tions desk

From: Your bemused readership

Message: Our runner-up favorite correction of the week was itself a clarification of a lengthy editor's note concerning changes in your comics page, namely, "Zippy the Pinhead" will not run. (BTW, perhaps calling a new feature "Pearly Before Swine" isn't quite respectful of your readers.)

But our fave correction was almost Zenlike in its simplicity: "ChronicleWatch misstated the

location of El Cerrito High School, which is located in El Cerrito."

We ease up

Memo to: Residents of Middle Earth

From: Those still immune to Tolkien's charms

Message: You adorable elfin creatures simply will not go out of style. Recently we had all those endless hobbits on all those tedious awards show. Now who should be gracing the cover of trenchant art journal *Coagula* but lithesome little *Viggo Mortensen*? At PhotoLA opening-night, Viggo was surrounded by people

who wanted to shooomoo him up, "or ask for autographs, or just stand in the glow that emanated from his spatial location." Hmm, must be his diet.

Memo to: Mainstream media

From: Gay community media

Message: Every now and then when gay issues are on the boil, the term "practicing homosexual" will pop up in your discourse. Well, we've been practicing for a long time now (since we were 9!), and we think we've almost got it down. But in the interests of even-handedness, shouldn't you make notice of "practicing heterosexuals," too? Inquiring minds want to know—ASAP! ▼

THEATRE

Baring it all onstage

Aaron Berg's 'Underbelly Diaries' at Exit

by Adam Sandel

He was a bodybuilding steroid freak. He was a stripper and stud-for-hire for women and men. What's a nice Jewish boy doing in a life like this?

Aaron Berg lays bare his life of sexual misadventures in *The Underbelly Diaries*, a bracingly candid and frequently hilarious one-man show at the Exit Theatre, through April 3.

On his first visit to San Francisco, the former bad boy shared the story of his checkered path over lunch in a Mission District restaurant. A native of Toronto, Berg started out as "a chubby, beer-drinking university kid" who began working out after a bad breakup with a girl.

"I thought, if I get in shape, she'll want to be with me again and regret breaking up with me," he says. "I was always thinking about sex, and working out was a way to get attention and more sex."

He found that steroids made the bulking-up process much easier, and at the age of 21, the 5'6" Berg went on to become Mr. Toronto '94. "Ever since I was six years old, I used to look in the mirror and fantasize that one day I'd look like a superhero," he reveals in his show.

"Unfortunately, Schwarzenegger already got that whole muscle movie-star thing. Ferrigno got some of the leftovers, but for me there were remnants of a boom left from the '80s that still had some trickle-down — stripping."

Berg started stripping at Toronto's *Fantasies* club for a primarily female audience. The attention was addictive, even though Berg admits, "I couldn't dance, so I'd just strut around the stage naked. Women go nuts for naked men."

He'd told his family that he was working as a waiter at the club, but the night that his mother and aunt showed up with a group of friends proved otherwise. "I didn't know they were there," says Berg, but at Sunday dinner his mother told him they'd caught his act. Her reaction? "She said, 'I can't believe I diapered you!'"

One of Berg's biggest fans was a suburban girl who offered him \$50 to have sex with her. "I was living in my parents' basement, so we had to go do it in a park," he laughs.

Private dancer

His buffed physique became not only a source of attention, but money. Sunday nights at the club brought in a male crowd, which led to offers from men who were looking for "private shows" in their homes and hotel rooms.

Many of his fellow strippers claimed to be straight. "The idea is that you're not gay if you do it for pay," he says. Despite the money he made being "gay for pay," Berg gradually discovered that his own sexuality was more fluid than that.

But the attention and money he was getting during that period didn't fill his inner void. "While I was stripping, my personal life was secluded," he says. "I lacked social skills, and social interactions were very awkward."

Throwing in his G-string, Berg



Berg strikes a pose: 'Working out was a way to get attention and more sex.'

went back to school and finished his degree in Philosophy. His attempt to be a personal trainer was ill-fated. "I got my certificate out of an ad in a bodybuilding magazine, and I was terrible at it."

His first and last client was an overweight, middle-aged man whom Berg drove so hard that the man was rushed to the hospital with a heart attack. "He called me to the hospital, took off his oxygen mask, and said, 'The doctor thinks you might have done something wrong.' So I started waiting tables, which was much less risky."

A natural storyteller, Berg put together a standup comedy routine which he performed at Toronto's Yuk Yuk's Club. "I wanted to take a more personal approach to comedy than just telling jokes," he says. After hearing Berg's confessional routine, the club owner realized that he had something unique to offer and asked him to put together a 25-minute late-night one-man show.

"I wrote a 40-minute show which grew into an hour, and I did it every Thursday night," says Berg. But the club's straight, middle-class clientele didn't always appreciate his material. "I started talking about the first time I ever masturbated for men for money, and there were a lot of 'walkouts.'"

But the humor and honesty of his show paid off, leading to gigs

at Toronto's Bad Dog Theatre and the Alt Dot Comedy Lounge. Berg was convinced that his experiences had been unique, but after one show, "A man said to me, 'Everything you've been through, I've been through.'"

While his bodybuilding, stripping and hustling had all brought him attention, Berg found that sharing his story on stage has been most liberating. "Bodybuilding and stripping were all about running from the insecurity of who I am," he says. "Standup also starts as a defense: 'Laugh at this so you don't pay attention to who I really am.'"

"But talking about it has put me in touch with who I am, versus the façades I've been through trying to change who I am," he says. "I like to think there are moments in the show that are universal, about things we keep hidden. We're only as sick as our secrets."

The tattoo on Berg's left bicep captures his struggles and liberation through performance. A muscle-bound Atlas struggles under the weight of the world, and on top of that world is a microphone. After many years of hiding inside himself, the truth has set Berg free.

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They'll take Manhattan

A few nights with SF Symphony before they embark on US tour

by Philip Campbell

The ongoing Mahler recording project with Michael Tilson Thomas and the San Francisco Symphony can sometimes make it feel like all Mahler, all the time at Davies Hall. But no one is grumbling yet. If we are getting a crash course in one of the greatest symphonists of the 20th century, at least we know our guide is an undisputed master.

In recent weeks, MTT has conducted the magnificent Fifth; and the live recording of the enchanting Fourth; from last September, has just been released on the Symphony's own CD label.

There have been some other repetitions in the repertoire as

well. Last week, Rimsky-Korsakov's *Scheherazade* was back, after its previous performances, also in September; along with John Adams' *My Father Knew Charles Ives*, premiered here last May.

There is a method in the madness, for all three will feature prominently in the orchestra's domestic tour, which began a few days ago, on March 16 in Kansas City. Robin Holloway's brilliant orchestration of Debussy's *En Blanc et noir* was also on the bill last week, and it, too, will be part of the tour. Violinist Gil Shaham is the traveling guest artist with Berg's Violin Concerto, which was last heard as recently as January.

Taking the Fifth

How do you get to Carnegie

Hall? Practice, practice, practice! That is where the SFS will be on March 23 and 25. At the very least, we are being treated to some very polished dress rehearsals. In the case of the Mahler Fifth, it should evolve into something close to definitive by the time it makes its disc.

The recent performances were already pretty amazing from an interpretive standpoint. There is a take-no-prisoners quality creeping into Tilson Thomas' approach. A certain refusal to rhapsodize or become overly emotional in Mahler has marked other conductors' versions, but MTT avoids sentimentality while still pushing the envelope. His daring tempos and control of dynamics often border on the experimental.

Despite a rather tentative start,

the reading evolved with an inevitability that soon began to make perfect sense. The complicated play between light and dark in the first movement was particularly involving because of the conductor's strict control, and the orchestra responded admirably with fierce concentration.

The famous Adagietto seemed to move outside the confines of time at an incredibly slow speed, but it never became cloying. Keeping a dry eye during such intensely moving music is often difficult. Tilson Thomas managed to convey an otherworldly power that was profound in a much sterner way.

The orchestra also got a head start on the upcoming Beethoven festival in May by opening the

concert with two of the composer's brief marches (heard last January) and Cherubini's elegant Overture to *Anacreon*; Cherubini was a favorite of Beethoven's.

Last week saw yet another rehearsal of sorts when the orchestra reprised *My Father Knew Charles Ives*. John Adams wrote the semi-autobiographical triptych on commission from the SFS, and it was successful when first premiered last year. It seems only to have grown in stature since then, and MTT and company have had plenty of time to perfect their performance. The evocative and thrilling score was performed on the orchestra's European tour, also to great acclaim. Carnegie Hall audiences have a real treat in store. ▼

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The New York Times (November 2003)

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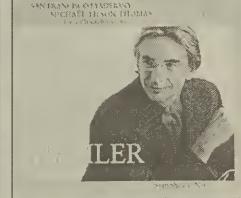
Mahler series on a roll

by Philip Campbell

Gustav Mahler, Symphony No. 4
San Francisco Symphony,
Michael Tilson Thomas, cond.
(SFS Media)

TT and the San Francisco Symphony started their recent concert performances of the Mahler Fifth Symphony with a brief presentation by Merl Saunders, Jr., handing over the orchestra's Grammy award for its Best Classical Performance, of the Third Symphony. They won the Grammy last year for the Sixth. Can they do it again next year with their latest release?

It wouldn't show too much of a lack of imagination for the acad-



transparency of the state-of-the-art recording is seductive.

Soprano Laura Claycomb replaced Barbara Bonney during the concerts from which the disc derives, and her wide-eyed description of a child's heaven in the finale is lovely. Her voice may be a little "plummier" than Bonney's, but her phrasing is perfect, with a sweet tone.

It may not be the best of the cycle thus far, and there are moments when MTT loses the momentum that he has cultivated so well in the other symphonies. Still, this is clearly the Mahler series of the new millennium, and it would be impossible to ignore or leave out of the collection. The strings are better than ever, and the sound throughout is truly exceptional. ▼

Janis Ian

◀ Arts cover

longterm collaborating sound engineer. They travel in a van, preferring not to fly. These days she plays smaller venues, but has no regrets. She is a modern-day griot, sharing her stories.

Billie's Bones is an homage to Billie Holiday. "Listening to her," Ian says, "changed my life, my vision, as a singer and a writer." Compiling the 13 songs on the disc, she invited an eclectic group of musicians familiar with her oeuvre into the studio: a jazz bassist, pop/country drummer, and pedal steel guitarist. She accompanies herself on piano and acoustic guitar.

A highlight includes a lilting bluegrass duet with Dolly Parton, "My Tennessee Hills." Parton was thrilled to work with her: "I have always thought Janis Ian was one of the greatest writers and singers in the whole wide world. She sent me the song, and I just absolutely loved it. It sounded like something I had written, and I thought I might be able to complement it with my harmony, so I jumped at the opportunity."

Another fascinating collaboration evolved after Woodie Guthrie's daughter asked Ian to consider rewriting and setting to melody some unfinished lyrics. Ian was doubtful, but consented, and was sent 13 fragments. One



Dolly Parton 'jumped at the opportunity' to sing a bluegrass duet with Ian.

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VIDEO

Mother love

'Imitation of Life,' both versions, on new DVD

by Tavo Amador

Novelist Fanny Hurst was the Danielle Steel of the 1920s and '30s, hugely popular with women but dismissed by critics. The movies, however, loved her stories: *Humoresque* became a successful Joan Crawford vehicle ('46); *Back Street* was filmed three times: with Irene Dunne and John Boles ('32); Margaret Sullavan and Charles Boyer ('41); and Susan Hayward and John Gavin ('61). Her biggest hit, however, was *Imitation of Life*. A new DVD contains the Claudette Colbert ('34) and Lana Turner ('59) versions, allowing for interesting comparisons.

The plot fundamentals are the same: a widowed white woman with a little girl meets an African-American woman with a light-skinned daughter. She allows the black family to move in with her, the mother to be her maid and babysitter in exchange for room and board. The white woman becomes successful and wealthy, but has difficulties when her daughter competes with her for the same man. The black woman is selfless, humble, and troubled by a daughter "passing" as white in a racist society.

The two movies, however, couldn't be more different. Colbert's Bea Pullman has inherited a maple-syrup business from her husband but struggles to maintain sales. Success comes when she markets the pancake mix prepared by the black Delilah (Louise Beavers), a story inspired by the real-life popularity of Aunt Jemima Pancake Flour. Bea is resourceful, charming, independent, and warm. She treats Delilah with affection and respect, suggesting, even when the

script doesn't, that they're equals. When Bea discovers her daughter (Rochelle Hudson) has become infatuated with the man she planned to marry (Warren William), she tells him they cannot wed. This parallels Delilah's struggles with her daughter's desire to deny her race.

The emotional high-points are Delilah's death, which is moving despite the manipulation, and her daughter's (Freddie Washington) tearful return for her elaborate funeral. In these scenes, director John Stahl gives both reign to the melodrama. Both were lifted for the remake.

Flame out

The '59 version is in lush color and casts Turner as Laura Meredith, an aspiring Broadway actress, admittedly off to a late start. It's one thing for Turner to play a film star — she was, after all, a very successful one — but it's madness to think she would triumph on stage, especially as a brilliant comedienne. Despite acclaim, wealth, a sensational Jean Louis wardrobe; an adoring daughter, Susie (Sandra Dee); the most loyal domestic in history (Juanita Moore as Annie Johnson); and an occasional prestigious movie role, she isn't fulfilled. Then old flame Steve Archer (the exceptionally handsome Gavyn) returns. But while she's away filming "the greatest part since Scarlett O'Hara," Susie falls for Steve.

Annie's daughter, Sara Jane (the striking, long-legged Susan Kohner), resents being black and looking white. When her boyfriend (Troy Donahue) learns the truth, he beats her brutally. Annie discovers she's dancing at a seedy club and "passing." Sara Jane leaves, this time for Los Angeles, and finds

work in a nightclub. Annie, now seriously ill, locates her again, but keeps her secret — Sara Jane pretends she is her former nurse-maid.

Annie comes home to die, a scene that allows Turner to pose with more emotion than usual. Director Douglas Sirk stages Annie's funeral with splendid flamboyance. Mahalia Jackson sings movingly. Sara Jane returns, throwing herself on her mother's coffin, sobbing her apologies, saying she killed her mother. It's shameless and moving — just try to resist.

The Sirk film was made five years after the Supreme Court's landmark *Brown vs. Board of Education* decision ended segregated schools, yet racism is as strong as in Stahl's production. It's more graphically portrayed, however. Kohner makes Sara Jane an authentic person, conflicted by what she sees in the mirror and what she's told she is — and the difference in the lives that await her. Both she and Moore received Best Supporting Actress Oscar nominations. Despite being self-effacing and apologetic, Moore's innate dignity imbues Annie with a strength that makes her believable.

Colbert was an incomparably better actress than Turner, yet Turner's limitations make her fascinating. Sirk sensed that the genuine and screen Turners could hardly be distinguished, and so it is with the stage and actual Laura Merediths. She suffers while dripping *noblesse oblige*. At one point, Susie exclaims, "Oh, mother, stop acting!" The movie, her last hit, was released shortly after Turner's teenage daughter, Cheryl Crane, was convicted of murdering mama's gangster lover. Turner's tearful testimony at the trial and revelations about

her private life were magazine fodder for years. Sirk's masterful blending of Turner's real and reel lives adds another dimension to the film and makes the title, derived from a 15th century religious treatise, *Imitation of Christ*, even more appropriate. ▼

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English beauty

by David Nahmod

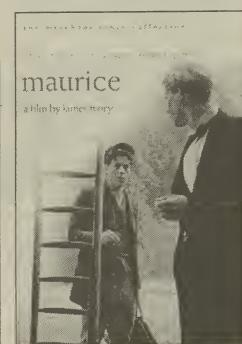
Maurice (1987) directed by James Ivory; The Criterion Collection, DVD (\$29.95)

In the dawn of this new era of gay weddings, it's interesting to go back and revisit a work that explores not only what gay life was like for previous generations, but what may be the first gay love story with a happy ending.

Maurice was written in the 1930s by the celebrated British novelist E.M. Forster, a favorite of director James Ivory. Because of its subject matter, it was not published until after the author's death in 1970, according to Ivory in an interview shot for this DVD release.

This beautiful if stately film adaptation of Forster's tale was a breath of fresh air when it was released during the height of the AIDS epidemic. A heartbroken and exhausted community embraced this lush, lavish and romantic saga of gay love among Edwardian England's upper classes.

Maurice Hall (James Wilby) and Clive Durham (Hugh Grant) are schoolmates, and



deeply in love. Their love of the "Oscar Wilde variety" must be kept hidden or they will lose their status in society. When a chunk of theirs is sentenced to six months in jail for picking up a young man in a pub, Durham suddenly discovers the "joys" of heterosexual married life.

Heartbroken, Maurice tries to accept Durham's new life, and even visits a psychiatrist (Sir Ben Kingsley), hoping to be cured.

While visiting his former love and Durham's new bride, Maurice meets and falls in love with working-class Alec Scudder (Rupert Graves), the gamekeeper. In

one of the most erotic scenes in gay cinema history, Scudder brazenly climbs into Maurice's window late one night. "I know, sir," he whispers, kissing Maurice on the lips and chest. "I know..."

Maurice was groundbreaking for more than its happy ending. This was not an independent film shot by filmmakers who fancied themselves cinema radicals. This was a major release made by an Oscar-nominated director with an international reputation. Cast with highly respected actors from British theatre, *Maurice*, a huge hit around the world, was a major stepping stone for us. It helped pave the way for the many positive images of us in popular culture that we now take for granted, images that did not exist prior to 1987.

The Criterion Collection does a beautiful film justice. This two-disc set features the film letterboxed, uncut, with bright, vibrant colors and crystal-clear sound. Disc two features interviews with Ivory, the three leads, and screenwriter Kit Harvey, all of whom discuss how they each approached what they knew would be a sensitive subject. Trailers for the film and deleted scenes are also included. ▼

Mostly Mozart

Night music & piano works by Amadeus on new discs

by Tim Pfaff

It's ironic not just that Salieri is currently having something of a comeback, through the advocacy of Cecilia Bartoli, but that it's happening at a time when Mozart, with whom *Amadeus* has forever linked him, is taking a bit of a break in the recording studios.

Even if tomorrow, John Ashcroft, say, forbade all further recordings of Mozart, there are sufficiently fine recordings of everything the composer left us in the catalogue already. Still, three new CDs of the composer's instrumental music have sharpened, if not exactly changed, our perception of the boy wonder of Salzburg.

Andrew Manze's *Mozart: Night Music* (Harmonia Mundi) is of at least as much interest for what it tells us of the podium potential of Manze, a star violinist, as it does about the much-recorded music on the disc. In his note, the eloquent Manze makes a bit too

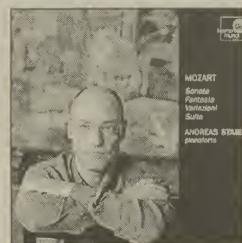


much of a point about how previous recordings of the composer's night music — serenades, nocturnes, and the perennial *Eine kleine Nachtmusik* — overlook the darker aspects lurking just behind the pieces' beguiling surfaces.

First, Mozart's dark side has hardly been overlooked. Second, and more important, Manze, who has about as bright a temperament as creative types are allowed, himself doesn't accent Mozart's dark side in these sparkling, engagingly fresh interpretations. Even the Adagio and Fugue in C Minor, K. 546, which Charles Mackerras turned into something of a wrist-slasher in his recent coupling of the piece with the Requiem, is suffused more with Manze's enthusiasm than Mozart's putative despair.

But that's to suggest that Manze gets it wrong when the opposite is demonstratively true. The nearly three-decade-old Academy of Ancient Music may never have sounded better than here, in Manze's debut conducting it. Even more to the point, every note of these well-known works sparkles. They're first-choice readings right down the line now, none more so than the famous *Musical Joke*, K. 522, that ends the CD. Although it does eventually descend into outright wrong notes (Mozart's earthy humor was not always the height of refinement), the piece first tries

on the buffoonery of stylistic gaucheries. I've never heard the piece fail, but this was the first time in ages it was a LOL moment for me.



Hands solo

For true Mozartian chiaroscuro, look no farther than fortepianist Andreas Staier's new CD of Mozart solo piano works (Harmonia Mundi). Staier, little-known this side of the Atlantic, is a bit like the Alfred Brendel of the fortepiano (on this disc, a fine Monika May copy of an Anton Walter instrument from about 1785), only with a less erratic, more *gemütlich* intellect.

The CD is a puzzling selection of early, unfinished, uncharacteristic, and then late, great pieces. Beyond the curiosities are an important early sonata in E-flat, K. 282, the C-minor Fantasie, K. 475 and the C-minor Sonata, K. 457. Staier goes from a transfixing account of the Fantasy directly into the Sonata without a pause. His playing is pell-mell, non-didactic and heart-stopping in its eccentric beauties and side-swiping musical insights.

After the Baroque composers, Mozart has benefited most from the work of historically-minded musicians. These two CDs, from the third generation of early-music specialists, find them in

peak form: relaxed, flexible, and therefore engaging musicians. Yet, for all that, the recent Mozart CD I have returned to most often is Hyperion's CD of the two Mozart Piano Quartets, K. 478 in G minor and K. 493 in E-flat, with London's stellar Leopold String Trio and the rapidly rising young British pianist Paul Lewis. These four modern-instrument musicians regularly appear in other ensembles. So their collaboration here, which transpires at a lofty level, is business as usual for them.

Together they rise to the technical rigors with fervor, acuity and brio. Different as the two quartets are in character, they're such confident pieces that, while listening to each, one finds it even better than the other. The vigorous outer



movements find the musicians almost matching the composer in sheer fecundity of imagination. But it's the curling chromaticisms of the G-minor's central Andante and the arresting harmonies of the E-flat's searching Larghetto that lodge in the memory. ▼

Janis Ian

◀ page 30

particular piece dealing with the death of Guthrie's mother resonated, as Ian, too, had lost her mother. The sparsely arranged and eloquently plaintive "I Hear You Sing Again" resulted.

A third particularly potent song was based on Matthew Shepard's murder. The lyrics had sat in Ian's notebook for almost a decade, yet once in the studio, it was completed in the first take. The haunting words and bluesy, jazz-inflected arrangement make "Matthew" powerfully elegiac: "Who did he harm, what was the crime?/Did he walk too lightly, did he seem too shy?/Did he make them wonder deep inside?/Did they feel like real men when he died?"

The last year has been a busy one for the 52-year-old singer: remastering her back catalogue and assembling a live CD, *Working Without a Net*, in addition to writing and recording *Billie's Bones*. As well, DAW Books published *Stars*, a science-fiction anthology based on her songs that Ian co-edited and contributed to. "I grew up reading science-fiction," she told me. "My mom and dad were avid readers of the genre, and that was what was on the bookshelves."

Last summer, she and her partner Pat Snyder made international news when they got married in Toronto. Following how the issue has played out in San Francisco, she "is interested to see civil disobedience being practiced in this way, with the mayor being so clear it's a civil rights issue, and doing the right thing."

Now managing herself and no longer on a major label, these days she sells her music primarily after concerts and off her website. Despite selling millions of records for Verve, Capitol, Columbia, and Windham Hill, she never once received royalties on her previous 17 albums. Looking on the positive side, she said "they did invest an enormous amount of money before I made them any, but one wishes the profit margins were not so steep."

Ian's upcoming appearance at Freight and Salvage on March 20 is a return to that venue. She last performed there in 1996. Steve Baker, the presenter, told me, "We're glad to have her return. While most people know of her for her singing and songwriting, she's also a world-class guitarist. Why quote me when you can quote [the late] Chet Atkins, who said, 'You ought to listen to her play that guitar; she runs rings around me!'" Tickets: (510) 548-1761. ▼



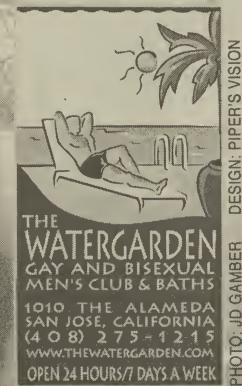
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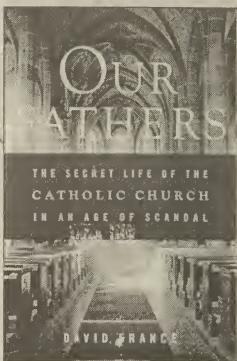
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'Our Fathers' figure

Talking the Catholic Church sex scandal with gay author David France

by Gregg Shapiro

Journalist David France, whose work first appeared in *Gay Community News* and later in the *New York Native*, the *Advocate* and *Out*, covered the crisis in the Catholic Church as a senior editor at *Newsweek*. In his



new book *Our Fathers: The Secret Life of the Catholic Church in an Age of Scandal* (Broadway Books, \$26.95), he has written an exposé as gripping as a first-rate page-turner.

Gregg Shapiro: Recently there were more shocking revelations in the national study of sex-abuse claims made against priests in the Roman Catholic Church. Were you aware that the timing of the study would coincide with the publication of your book?

David France: When the bishops first realized, back in 2002, that they had to do something affirmative to try to regain the initiative over all of this, they held a conference in Dallas and adopted

several measures. One of them was this study, commissioned through an outside research facility [the John Jay College of Criminal Justice], so I knew that it was going to happen. The book was supposed to come out last December, so the timing now is great. It's the only favor the bishops have given me so far. Interestingly, the study covers the Catholic Church in America from 1950 to the present, and so does my book: the exact same ground, the exact same series of events. In my book, I conclude that the numbers are much higher than they're now talking about.

Our Fathers reads like a novel of intrigue, but the story is true.

My first thought was that none of the priests who did this, and none of the bishops who enabled them, went into the priesthood for those reasons. Something had happened to them, and I wanted to find out what that was. So I decided that I had to locate everybody in this narrative from a period of innocence, original innocence — kind of Catholicism on its head. Then I felt I had to hear their voices really closely. The first model that I chose was the Truth and Reconciliation Commissions in South Africa, Guatemala, Chile and Argentina. There was an awful history in those places, involving people from all sides of the community. In order to get beyond that, people had to be able to speak their truths about they think got them there. I wanted to let people talk without judging them. I got gay priests, guilty priests, angry priests, criminal priests and totally innocent priests, including the gay priests. I tried to understand the bishops, like Cardinal Law in Boston, who allowed this to happen, seemed to



France: 'people must speak truths'

encourage this to happen, and seemed to take such an adversarial stance towards ordinary Catholics.

The actual architecture for the book comes from Randy Shilts' *And the Band Played On*. I was a friend of Randy's, I edited him at the *New York Native* all those years ago. It's a brilliant structure that's never been used since, and I found out why. It's incredibly difficult to know that much. Randy was so brilliant, and his instinct for reporting was dead-on. For me, it was a lot of work to try to do that. That structure tells the story in vignettes, and builds vignette upon vignette. This allowed me to understand the emotional journeys that the priests took into abuse, into the recognition of their abuse, into their efforts at penance. It was surprising to me because it made me kind of like some of these guys. I developed a kind of human respect for Cardinal Law, for example. I felt sorry for him. The tragedy of his life: the arc is so pure and dramatic.

Cardinal Law's struggle is that he tried to shed himself of that. We see that in the closed discussions he had at the end, when he was besieged and reviled by everybody in his archdiocese, by everybody in America, really. He was the face of the ogre priest. He was meeting with this group of victims who were saying to him, "You've got to do better. You've got to save your church." I really believe that he tried, but he couldn't shed this heavy carapace of the clerical robes, of the cardinal's mane. He was stuck with it.

When, in reality, he's just a man. Good or bad.

Absolutely, and part of him knows that. It was like a radio signal coming in and out. You'd see a flash of recognition, and it was almost human. These guys who were counseling him, they had become his confessors in a way. Finally, that last night when they met with him and they tried one last time, he stood up, knowing he had to resign, and left the room.

The priests who were ordained from 1960-69, and the people they ministered through the '60s, '70s and '80s, when most of this crime spree took place — since then, I think all of American cul-

ture and society has become less reverential for authority, even religious authority. The priesthood has changed dramatically. Most of that teaching about the priest being transformed by ordination into God on Earth has gone by the wayside. That's not necessarily to say that it's been dropped from the theology of Catholicism.

In fact, the priesthood itself has acknowledged that these guys are sexual beings, and that they have to be counseled as such, who are trying something really difficult with celibacy. They changed that rule in 1985. Before that, there was no discussion among the priests. I think we look at priests now as being more ordinary. It's not just because of the abuse crisis. I think it's just the way we deal now with most authority.

As a reader, I found myself in a constant state of shock with each new revelation. One of the most shocking events was when Gary Bergeron's elderly father admitted to being abused by a priest when he was a boy.

I was there when the dad said that. It blew me away. I kept saying, "I'm shocked." And I kept thinking next page ►

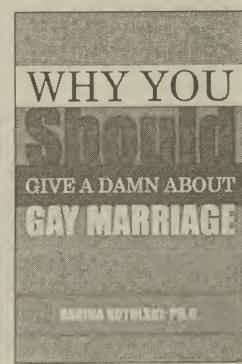
Getting hitched

by Joe E. Jeffreys

Why You Should Give a Damn About Gay Marriage by Davina Kotulski, Ph.D.; Advocate Books, \$12.95

Do you have that clueless relative who asks you every family reunion, "So, when are you getting married?" Given the way things are going, in a few years, you, as a homosexual, can either respond, "Sorry, but it's against the Constitution" or, "I'm getting married next June and will be sure to invite you." Even if "I prefer being single" is the answer you'd give, Davina Kotulski's *Why You Should Give a Damn About Gay Marriage* will have you jumping on the gay marriage bandwagon.

A self-described marriage activist, Kotulski tackles this loaded and legally labyrinthine issue with easy-to-understand, lively, conversational prose. She explains that 1,049 Federal rights come with the contract of marriage, including Social Security benefits and inheritance tax relationships. Neatly spelling out how and why marriage and nothing but marriage is called for, Kotulski makes perfectly clear the second-class nature of the various "marriage lites," like Vermont's civil unions or Hawaii's reciprocal beneficiary-



ries, and the scary status of "legal strangers" even after years of demonstrable commitment.

With such a hot-button issue, the book inevitably lacks the most recent developments; however, the history and thorough introduction Kotulski's slim book brings to the subject, covering everything from the gist of precedent-setting court rulings, adoption, and transsexual, bi-national and military-related marriage concerns, provide solid and speedy argument for why you should give a damn about saying, "I do." Frankly, Dr. Kotulski, I do give a damn — some 1,049 damns and counting. ▶

You write that, in 1992, "American Catholics still bought into the clerical system, which presumed that priests were somehow different and apart from ordinary humans." Law is certainly in that category. Do you think that in the dozen years that have passed since then, that attitude has changed?

I think it has changed among the lay Catholic. I don't think it's changed among the old guard in the Church. I think the tragedy of

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Gay carnival master

Saint-Saëns unbound on new disc

by Jason Bellecci-Serinus

Camille Saint-Saëns: *The Carnival of the Animals*; Septet • Renaud & Gautier Capuçon, Emmanuel Pahud, Paul Meyer, et al. • Virgin Classics

It's hard to believe that Camille Saint-Saëns actually forbade public performances of his "grand zoological fantasy" *Le Carnaval des Animaux*, during his lifetime. Only the much-loved "Le Cygne" ("The Swan"), just one of the work's 14 musical portraits of the animal kingdom, was allowed public airing. If "The Swan" has become the most popular of the Carnival's fantastic portraits — it has been performed on every instrument imaginable, including the early electronic theremin — it is not because the other inhabitants of Saint-Saëns' zoo are less deserving of attention. The whole work, especially as heard here in its original chamber ensemble arrangement for 11 instruments including harmonica and xylophone, is a kick and a half.

Perhaps Saint-Saëns' reluctance to appear as lighthearted and whimsical as his music reveals him to be was due to a desire to maintain credibility in the face of potential criticism for his homosexuality. Like Tchaikovsky, the French composer at first resisted marriage. Then, nearing the age of

40, he suddenly became infatuated with 19-year-old Marie Laure Truffot. Any groom who immediately sends his young wife home to live with his mother, claiming he's too busy with his music for a honeymoon, may be suspected of a preoccupation with extra-musical affairs.

Saint-Saëns reportedly treated his wife quite badly until she bore him two children. Alas, both died in their infancy, the two-year-old falling out the window, his baby brother succumbing to illness six weeks later. S-S blamed his wife for their deaths, walked out on her and never saw her again. After his mother died, he contemplated suicide, choosing instead to travel. He eventually settled in Algiers, where he purportedly befriended many a young lad.

Ass menagerie

The work begins with the Royal March of the Lion, then goes on to describe chickens and cocks, tortoises, an elephant, kangaroos, an aquarium, a cuckoo, and such untamable beasts as wild asses and pianists. The latter section contains elements of self-parody, the composer having first come to public attention as a 10-year-old piano prodigy who matured to make part of his living as a virtuoso organist. Liszt called him the greatest organist in the world. The music varies from the magical (the bubbling water of the aquarium, the

graceful lines of the swan) to the hilarious (braying asses and the final assault of the menagerie). Each portrait is unveiled with a fresh sense of wonder.

The ensemble, dominated by the Capuçon team of violinist Renaud and his cellist brother Gautier, and seconded by pianists Frank Braley and Michel Dalberto, plays superbly. They launch into Saint-Saëns' music with great



vigor, having riotous fun with the Carnival's excesses while subtly conveying its delicate moments.

The players are equally spirited in the last work on the disc, the wonderfully lighthearted *Septet*. In-between, we hear three charming light works. They include a fantasia for violin and harp, and

two pieces for cello and piano. Gautier Capuçon and Braley also perform Georges Papin's transcription of Saint-Saëns' great aria from *Samson et Dalila*, "Mon cœur s'ouvre à ta voix."

Saint-Saëns' music is often subject to disparagement. Anyone listening to this disc will discover a newfound appreciation for the beauty he could create on a good day. ▼

McNally in SF

◀ Arts cover

civil-union ceremony in Vermont, it capped in happy fashion a tumultuous few years. The coaster ride began with the illness and death in November 2000 of playwright Gary Bonasorte, his partner of 10 years, from AIDS-related lymphoma.

"Then 9/11 happened, and my mother got sick the very next day, but you couldn't travel. She died very quickly. Later the same month they said, 'You have lung cancer.' I had just met Tom, and on our third date, I told him I was going to have surgery in 10 days, fully understanding if he said, 'That's terrible. Give me a ring when you're feeling better.' But he said, 'I'm there for you if you like,' and I said, 'Yes, I think I'd like that very much.'"

At 65, McNally is 15 years Kirdahy's senior, but a cautious question about "passion" brought a quick response. "I'm not boasting,

but there is plenty of sexual passion as far as Tom and I are concerned."

McNally likes being partnered. "I met Edward Albee when I was 18 at Columbia University, so I've hardly ever not been in a relationship. I have a healthy sexual appetite, and I can't say I dislike it when I've not been in a relationship, but it just seems I'm attracted to people who want to make an emotional commitment."

Playwright Edward Albee was indeed McNally's very first boyfriend — a relationship that began shortly after McNally arrived in New York from an "oppressive" Corpus Christi, Texas. Albee would become famous during their years together, but at this point he was just beginning to theatrically buzz.

"I met him at a party, a theater party, and he asked if I wanted to share a cab home. It was a very cold night, and he said, 'Would you like to come up for coffee or a drink,' and I said something like, 'Are you sure your wife won't

mind?' I was just positive he was straight. My gaydar still doesn't go off when I see Edward."

Although they were together over a period of years, McNally qualifies the nature of their union. "I cannot emphasize enough that when I met Edward, I was 18. He was my first boyfriend, so I had so little experience. I don't count my relationship with Edward as seriously as some of my other relationships. I was a kid, and I thought all you did was smoke cigarettes and get drunk every night. I thought that was what maturity was."

Although McNally talks openly about his relationship with Albee, he declined to be interviewed by veteran *New York Times* writer Mel Gussow for a 1999 authorized biography of Albee. "I said I didn't want to be interviewed for it because, I told him, I'm going to write my own book one day. Maybe I will, but those are good stories, and I'm not going to waste them on Mel Gussow."

next page ▶

Our Fathers

◀ previous page

ing, "How could I be shocked?" I mean, with all I've learned.

Late in the crisis in Boston, the attorney finally convinced the archdiocese that they had to release not just the files on priests accused of molesting minors, but also the files on priests accused of any sexual impropriety. Dozens of names were produced. Not one of them involved a consensual sexual act. Most of them also involved minors who grew up into adults, but the abuse continued. Father Foley was the most shocking of those cases. He had an affair with a

woman who had had a lobotomy. He fathered two children with her. He was there, in her bed, when she overdosed on drugs, and left her in the bed to die, with her children in cribs in the apartment. And he was still a priest in the Boston Archdiocese! It's shocking.

There are priests who are infantilized adults. They are unsocialized. They are taught that the world exists in confined, theological patterns, and when things don't fit in those patterns, they just disregard them. The world of theology, devoid of the secular world, is a dangerous place.

How did writing this book affect your own faith?

I'm not a man of faith. I'm not at all religious, and never have been. It's not that I had a bad experience with my church. My parents were Episcopalian. It just never clicked for me. I never got it. It's not that [writing *Our Fathers*] gave me any more or less faith, but ironically I learned respect for faith. I think it's a book about faith. Maybe in a generic or secular way, I think I learned about the human soul. If spiritual faith isn't connected to the human soul, then I think it becomes dangerous. I've tried to find the places where they were connected, and those were the dramatic narratives that I tried to braid together in the book. ▼

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Finding an artistic niche in Palm Springs

Director Jim Warner's busy retirement working in community theatre

by David Batterson

In 1961, Jim R. Warner directed the first national touring company of *The Fantasticks*, which ended its run that year at the Marines Memorial Theatre in San Francisco. Today, the 70-year-old director, now retired in Palm Springs, continues to practice his craft by directing local community theatre.

In Palm Springs, he acted in Top Hat Playhouse's *The Best Little Whorehouse in Texas*, and produced the musical melodrama spoof *The Bad, The Worse, and the Broccoli*, which appeared at local resorts and assisted-living facilities in Coachella Valley. Warner also directed the often-produced *Love Letters* and the musical revue *Bits 'n' Pieces* at the Oasis Resort.

Warner spent some 30 years in children's, community, and professional theatre in Los Angeles, Chicago and New York. He took a long respite from theatre when he was a magazine editor in Los Angeles. He earned a Master's degree in Theatre from Occidental College in LA. While an employee of Walt Disney Studios, he created the Disney Players, a community theatre group for studio employees.

He created The Three Crowns Theatre in St. Thomas, Virgin Islands. There, he was producer for four years and directed such shows as *The Glass Menagerie*, *Mary, Mary, and The Owl and the Pussycat*. During that period he served on the board of directors of the Ballet Theater of the Virgin Islands, and directed its annual productions.

The director generally stays away from doing gay theatre. But in 2002, he read an award-winning two-character play that has one gay character, *Visiting Mr. Green* by Jeff Baron. It appeared off-Broadway in 1997, and featured Eli Wallach in the non-gay role.

Warner read it, and loved it immediately. He couldn't find a theater in Palm Springs to present it, so he linked up with a tiny theater in Morongo Valley (in the high desert, about 30 minutes from Palm Springs) called Groves



Warner is an 'insatiable romantic.'

Cabin Theatre. The play did very well, and drew raves. In December 2003, *Visiting Mr. Green* captured four Desert Stars Awards, bestowed by the Desert Theatre League in Palm Springs. *Green* won for Outstanding Drama, Outstanding Director, Outstanding Actor and Outstanding Supporting Actor.

Green drew much of the same crowd that made the movie *Sordid Lives* a smash hit in Palm Springs. "The play not only deals with the universal themes of friendship, love, and family that everyone identifies with," Warner said, "it was of particular interest to members of the senior and gay communities here in the desert."

Art action

Not one to rest on his laurels, the former dancer and actor wanted another "knock-your-socks-off" play to direct. His choices narrowed to two plays, *Art* and *Proof*. Warner directed *Art* at Groves Cabin Theatre, ending its run December 14. The play by Yasmina Reza, and translated by Christopher Hampton, won the Moliere Award in France, the Olivier Award in England, and the Tony Award in the US. While a pure white, 5-foot-by-4-foot painting serves as the centerpiece of *Art's* action, the black comedy is not so much about art. It's mostly about the bonds of friendship, and how minor events can sometimes threaten longtime relationships.

relationships.

"Directing at Groves is both a thrill and a challenge," Warner told the B.A.R. "On the plus side, Groves is wonderfully intimate; the audience is right at the edge of the acting area, much like theatre-in-the-half-round." Another aspect of directing at the Cabin is "the type of productions that can be done. Many community theaters aren't in a position to take chances on doing dramas. At Groves, a director has the option of doing something that's serious theatre."

What made him direct *Proof*, which opened in January? "As a piece of theater, *Proof* pushed my buttons, because I'm an insatiable romantic and very sentimental," Warner said. "I have to confess to being a sucker for a well-plotted 'boy gets girl, boy loses girl, boy gets girl' play. Most everyone has lived out that particular scenario and identifies with that kind of story."

The centerpiece of the play is Catherine's knowledge that she inherited her father's brilliance, and her fear that she will be overcome by the mental illness he began showing in his 20s. The title refers to a mathematical proof comparable to Einstein's Theory of Relativity which may or may not have been written by Catherine. *Proof* by David Auburn opened on Broadway in 2000, and won the year's top prizes: the Tony for Best Play and the Pulitzer Prize for Drama.

Warner admits to "being anal" about his productions. "No detail required to convey the message of the playwright exactly can be overlooked. This applies to all the facets of the play, the set, the props, the costumes, everything."

He cited an example in *Green*. "I drove the cast and crew crazy. The script called for a tea kettle to whistle at a specific point in the play. Determined as I am, the water was constantly re-measured and the heating time altered until that damn whistle was heard exactly when the script called for it to blow."

For Warner, the proof of a play is in the directing. He is motivated by "the creative drive, that

wonderful force that drives all artists; the insatiable drive to create and strive for perfection in one's chosen art.

"I have danced, sang, acted and been a technician in the theatre, but nothing to me is more rewarding than directing a play," he said. "To take the playwright's words, interpret them, lead my actors through that interpretation,

see them grow into the parts, and then have the audience respond to what they see — be it with tears, laughter, and/or with thunderous applause — is a magnificent feeling that is beyond description."

Warner's next production is slated to open in a Palm Springs venue. "I haven't gotten all my ducks in a row yet," he said, "but it looks like a go." ▼

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McNally in SF

◀ previous page

McNally, in fact, thinks his memoirs would make for an interesting book. "But I'm 65 and still feel too young," he said. "I think it will happen when I don't have a play to write."

Dream works

In addition to his NCTC commission, he has agreed to write a play for the Sundance Institute, is preparing for the world-premiere of his play *Dedication, or The Stuff of Dreams* at the Williamstown Theater Festival, is working on revisions for the current New York run of *The Stendhal Syndrome*, and is hoping to write a new musical "with some very good people" he would not reveal. And he's planning on seeing Rita Moreno as Maria Callas when his Tony-winning *Master Class* opens at Berkeley Rep in May.

Two of McNally's Tonys have come from writing the book for musicals, *Ragtime* and *Kiss of the Spider Woman*. His latest foray into musicals, *A Man of No Importance*,

is adapted from the 1994 movie starring Albert Finney as a closed Dubliner in the early 1960s.

"People are always saying, 'Oh, you're writing musicals,' like you're slumming. To me, it's a very specific craft. I write the characters in these musicals with every bit the same passion, commitment and dedication as I do in an original play of mine."

A Man of No Importance, with songs by McNally's *Ragtime* collaborators Lynn Ahrens and Stephen Flaherty, tells the story of Alfie Byrne, a middle-aged bachelor living with a sister who is always fussing at him to find a girl. By day a bus conductor, he blooms at night as a community theatre impresario, where he has plans to stage Oscar Wilde's *Salomé*, to the displeasure of local church authorities. In the end, Alfie takes a first step into the world as a gay man.

"In the movie, he's sort of rejected by everybody, and in my version, his friends and the acting company come back," McNally said. "I think when people really know us, and we are decent people, they are there for us. I loved it

when your mayor said, 'I wish the President would come to San Francisco and just talk to three or four of these hundreds of couples standing in line in the rain.' Because of the enormous coming-out process over the last 20 or 30 years, you can't demonize gay people anymore."

McNally has become a fan of marriage in ways he didn't expect. "Tom and I thought we were doing it as a political gesture, and we have found so much more happiness in our relationship. The support from our friends, gay and straight, has been overwhelming."

But he tempers this nuptial glow with some political prioritizing. "I think the No. 1 issue facing Americans, gay and straight, is getting rid of George Bush. No. 2 is this Constitutional marriage amendment, and No. 3 is that in six months my marriage to Tom will be recognized in all 50 states." ▼

A Man of Importance will run through April 11 at the New Conservatory Theatre Center. Tickets are \$25 and \$28. Call 861-8972 or go to nctcsf.org.

OUT & ABOUT

Calendare

by Mark Mardon

'other' column

How long will it last? Publisher Charlie Anders and Editor Analee Newitz have struck alt cool gold with *other*, formerly "the magazine for people who defy categories," now serving up "pop culture and politics for the new outcasts." Outcasts who defy categories describes me and most of my friends, so already this new 'zine speaks my language.

In their first issue from June 2003 they gave us Jordy Jones (trans community advocate/queer cultural critic) on "Hedwig's Six Inches." Jones observes that transsexual R&B songwriter Veronica Klaus has made the point that when male to female genital surgery goes wrong, "the results are not angry inches, but shallow holes." Now you know the truth. Sweet dreams just before your operation!

Also in that issue Poetry Editor Daphne Gottlieb's "Pornography" serves up fiction about a lap dancer and her clients. A trick declares: "There, there ... it's all going to be okay" but to our hero "it doesn't sound like he believes a single word." Imagine that daddy on the lady's lap is George W. Bush — repulsion; repugnance; you get the ill feeling.

Issue two of *other* came out as the U.S. went to war in Iraq, so it was a rebellious feel. Poet goddess Michelle Tea contributed "The Beautiful," with the telling generational lines: "america / what shitty parents you were. / we have to / run away / again and again / we keep / coming back / to see if you missed us / but you didn't / even know / we were gone."

Issue three had my all-time favorite cover art and inside spread, a portrait/portfolio by Suzi Chang of "Javier," who is other physically, and so beautiful it hurts. In the same ish gayboy Kirk Read offers a steamy-sweet hetero sex piece involving six foot three fed at seventeen, who goes through two gallons of milk a week, and "Lil puppy girl" Winnie. We get shaved scalps with scars, nightcrawler collecting, awkward attempts at fucking, and then one of the hottest finger-slurpin' sex scenes since Georges Bataille's *Story of the Eye*.

Now comes issue 4 and the art piece "Saints and Sinners" with images by Kyle Ranson, who's interviewed by Lori Spears, demonstrating that Mel Gibson isn't the only sadist into perverted religious iconography. "Jesus, saints and sinners seem to be a recurring theme in your works," Ranson says to Spears. "What do you say to the critics who think your art is gruesome, violent or sacrilegious?" Ranson: "Who fucking cares if I paint a picture of Jesus with a hard-on? Some people do. I wasn't raised in a religious household but my grandmother was very, very Catholic. Jesus was being crucified in every room."

Those stories you've heard about Catholic boys using crucifixes to didle themselves ... well, that's purely superstition. ▼



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SF Lesbian/Gay Freedom Band

@ Bethany United Methodist Church

The San Francisco Lesbian/Gay Freedom Band, the Official Band of San Francisco, kicks off its 2004 Community Concert season with "Paradise Lost & Found," conducted by Artistic Director Jaine Louie. A concert on one of humanity's greatest quests: the search for Paradise. Featuring Martin Ellerby's tribute to the City of Light, Paris Sketches. Daniel Buvich's haunting Symphony #1, *In Memoriam of Dresden-1945*. Robert W. Smith's Ascension and Paradiso, from *The Divine Comedy*. David Gillingham's dramatic and shimmering *Be Thou My Vision*. "Paradise Lost & Found" is the first installment of the 2004 Community Concert Series of the Freedom Band, the first openly GLBTIQ (Gay/Lesbian/Bisexual/Transgender/Intersex/Queer/Questioning) music organization in the world. Admission Free! 8:15pm. Bethany United Methodist Church, 1268 Sanchez Street (at Clipper St. in Noe Valley). Info: 415/255-1355; sfgb.org

Jack Heifner's 'SEDUCTION' @ NCTC

Now playing: The New Conservatory Theatre Center presents the World Premiere of Jack Heifner's erotic comedy *SEDUCTION*, a gay interpretation of *La Ronde* by Arthur Schnitzler, directed by Christopher Jenkins, featuring Christopher Maliski, Bradford Shreve, Scott Smith, Matt Socha and Jason Wong. This adaptation, commissioned by NCTC, runs through March 28, Wed-Sat at 8pm and Sun at 2pm. NCTC, 25 Van Ness Ave. Tix/info: 861-8972; nctc.org

'A Man of No Importance' @ NCTC

Now playing: The New Conservatory Theatre Center presents the West Coast Premiere of the musical *A Man of No Importance*, staged directed by George Quick with music direction by Barry Koron. The book is by Terrence McNally, music by Stephen Flaherty and lyrics by Lynn Ahrens. Based on the 1994 Albert Finney film of the same title, *A Man of No Importance* tells the tender story of Alfie Byrne, a middle-aged Dublin bus conductor. Featuring Arthur Scappatucci as Alfie, \$18-\$28. Thu-Sat 8pm; Sun, 2pm. Q&A w/Terrence McNally following March 21 performance.

Nawaz Ahmed @ JSC

AIRSpace Artist in Residence Nawaz Ahmed and FreeFall Dance Theater perform "Each Bird Walking" (and other poems) A Work in Progress. The piece seeks answers to perplexing questions — why walk when we can soar, how do we reconcile individual desires with filial and social obligations, who are we with our sex taken away? Using dance, poetry, music and spoken word, "Each Bird Walking" is a meditation on families, religion, love and sex, and the constructs that both nurture and confound us. Artistic director Nawaz Ahmed is a transplant from Tamil Nadu, India. 8pm. Jon Sims Center for the Arts, 1519 Mission St. (btwn South Van Ness & 11th). Tix/info: 554-0402; jonsimscr.org

Harlem Shake Burlesque @ Oakland Box Theatre

"The Black Beauties of Burlesque," the Harlem Shake Burlesque, present *Risque Rhythms*, featuring traditional burlesque stylings emceed by Carolyn King, with graceful striptease by Simone de la Getto; Miss Marmalade, the cutie-pie of the group; Leatha Hips showing how leathal her hips really are as she does the dance of the several veils; and Alotta Bout-

te, the songbird who will send chills up your spine. Created/directed by Teresa Ellis. \$15-\$20 sliding. Doors 9pm; showtime 9:30pm. 1928 Telegraph Ave., Oakland. Tix/info: 510-693-1116; email.simeone@harlemshakeburlesque.com

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Opening night: Theatre of Yugen performs original adaptations of 2 Chickens by Luigi Pirandello, *The Bear* by Anton Chekov, and a classic Kyogen piece entitled *Shimizu (Spring Water)*. \$15-\$20 sliding (\$13 student/senior). 8pm Fri & Sat; 3pm Sun. Thru April 4. Not Space, 240 Mariposa St. (at Florida & Alabama). Tix/info: 621-7978; theatreyugen.org

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Alexis Harte Band @ Oakland Metro

The Oakland Metro presents the Alexis Harte Band (seen recently at Steve Murray's Viva Variety showcase) with guests Laughstock and (in honor of St. Patrick's Day) Hy Brassy, lead by Irish-born fiddler Colm O'Riain. Full bar. \$8 door. 21+ w/ID. Doors open 7:30; show at 8pm. The Oakland Metro, 201 Broadway, Oakland. Info: 510-736-1146; oaklandmetro.org

Cypress String Quartet @ YBCA Forum

Cypress String Quartet presents the Fifth Annual Call & Response Series, a nationally acclaimed program featuring compositions written "in response" to the works of master composers. Throughout music history, composers have engaged in musical dialogues through their string quartets. Tonight that dialogue explores the relationship between Haydn's Opus 33, No. 5 and Mozart's Quartet K. 421, which was influenced by Haydn's composition. American composer Jeffrey Cotton's world premiere response to the two works, String Quartet No. 1, completes the program. \$25 & \$15 (\$7 senior/student). 6:45pm pre-concert talk by composer Jeffrey Cotton; 7:30pm concert. 701 Mission St. Info: 661-9045; cypressquartet.com; Tix: 978-2787.

Art Sale & Auction @ The LAB

The LAB presents its "8th Annual Fixed Price Art Sale & Live Auction," with more than 200 artists participating, including Rudy Lemcke, Robert Morgan, Rex Ray, Michael Rauner, Annie Sprinkle, Amanda Huguen, Suchen Hung, Jim Winters, Pamela Z, Chloe Atkins, Cooper Lee Bombari, Bruce Conner, David Ireland, Erin Rohr, Jo Jackson, Marilyn Yu, Chris Johnson, Deborah Oropallo, Lucy Puls and Ed Ruscha. A benefit for the LAB's 2003-04 season visual arts programming. Priority numbers for purchasing work will be distributed on a first-come, first-serve basis beginning at 5pm, with doors opening at 6:30pm, live auction at 7:30pm, and fixed-price sale immediately following. Admission \$10-\$25 sliding. Sale continues on Sat. & Sun., March 20 & 21, 1-6pm, with free admission. Preview Mon-Thu, March 15-18, 1-6pm. The LAB, 2948-16th St. (at Capp). Info: 864-8855.

Artists' Round-Up @ Metronome Ballroom

It's Girls Night Out at the Metronome. Two-step and line dance lessons 7:30-9pm. Dancing 9-11:30pm. \$15 lessons & dance. Metronome Ballroom, 1830 17th St. Info: 252-9000.

'Wedding Singer Blues' @ Knox Center, San Pablo

Carla Zilbersmith's One Woman Show "Wedding Singer Blues," followed by reception for any and all who want to celebrate GLBT marriage! Wedding cake, drinks, music, good time! Wear wedding dress, bridesmaid's dress or tux and get in free. \$10 gen'l; \$7 student/senior. 8pm. Jean & John Knox Center for the Performing Arts, San Pablo (corner of El Portal Dr. & Castro, on campus of Contra Costa Community College). Tix: 510-235-7800, x4274.

Sat 28

'Happy Campers' @ El Rio

"Happy Campers" — A Camp Trans Benefit Show! Camp Trans is an annual protest against the Michigan Women's Music Festival's (MWMF) policy that bars transsexual women from attending. Featuring noted author and publisher Dave Eggers (*A Heart-breaking Work of Staggering Genius*), *Don't Know Our Velocity*, McSweeney's Magazine, sex goddess and author Carol Queen (columnist in *Good Vibes*, *Libido*, and *Spectator* magazines), Erika Lopez (writer and performer of "Nothing Left But the Smell: A Republican on Welfare"), Tim 'm West (author and member of *Dead Dickollective*), spoken word divas Tara Jensen (co-host of the monthly queer open mic "Best of the Bay" winner K'vetch and member of Sister Spit) and Beth Lisick (author of *Monkey Girl* and performances in *The Beth Lisick Ordeal*, a spoken word-driven band), Harlem Shake (the first African American burlesque troupe in the United States this millennium), local author Red Jordan Arobateau, kari edwards (poet, artist, gender activist, and winner of the 2002 New Langton Arts Bay Area Award in Literature), the belly-dancing troupe UltraTragacy, tranny rockers Lipstick Conspiracy, and New York trans writers Tennessee Jones (Soft Skull press) and Carolyn Connelly. Co-hosted and emceed by Lambda award-winner (and founder of Sister Spit) Michelle Tea and spoken word artist and founder of GenderEnders Julia Serano. \$7-\$12 sliding. 3-8pm. El Rio, 3158 Mission St. Info: camptrans.org

Clytoris Celebration @ YBCA Forum

In The White House There's a Colin, a Dick, and a Bush. Who is The Clytoris? Come celebrate International Clytoris Day at Yerba Buena Center for the Arts Forum and think outside the box. Featuring drummers, dancers and monologues. Directed by Gloria Weinstock. Hosted by writer/performer Sia Amma. With Rhonda Jones, Liza Matalack, Corinthia Peoples, and Ixayan Baez. Plus Nigerian Poet Uchechi Kalu and more! \$35 (\$20 senior/student/YBCA member). 8pm. YBCA Forum, 701 Mission St. (at 3rd). Tix/info: 321-1342; yerbabuenaarts.org; clytoris.org

Lauren Crux @ JSC

Jon Sims Center presents humorist, poet, spoken word artist Lauren Crux. Her subjects range from butches in the kitchen to the way the ordinary becomes extraordinary. 8pm. Info: jonsimscr.org

Cowgirl's Round-Up @ Metronome Ballroom

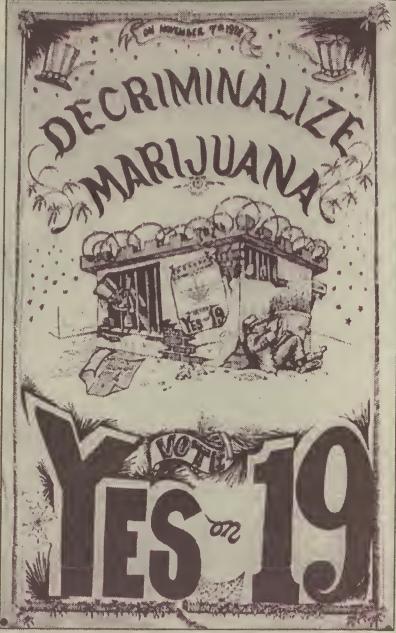
It's Girls Night Out at the Metronome. Two-step and line dance lessons 7:30-9pm. Dancing 9-11:30pm. \$15 lessons & dance. Metronome Ballroom, 1830 17th St. Info: 252-9000.

Equality California @ Four Seasons Hotel

Equality California (EQCA), one of the key organizations fighting for your right to marry, presents a gala fundraiser at the elegant Four Seasons Hotel. Tix: 707-559-1715. Info: eqca.org

Asian Art Museum's 1st Anniversary

Celebrate the 1st Anniversary of the Asian Art Museum's at a "birthday party" at the museum's fabulous new home at Civic Cen-



"Decriminalize Marijuana: Yes on 19," an original political poster from 1972, as timely today as ever, part of the treasure at the Original Antique and Collectors' Revival in San Mateo. See Saturday.

disease, but thriving in spite of it. Donation suggested. 1-3pm. The LGBT Trans Center, 1800 Market (@ Octavia), First Floor. More information and other events, join our email list: thriving-subscribe@yahoogroups.com

Antique & Collectors' Revival @ San Mateo Expo Center

Artifacts of America from way-back-when today in three exciting shows: Antiques & Collectibles (from furniture to figurines, jewelry to jukeboxes, comic-books to baseball cards and movie posters); Collector's Car Sale (dream machines from early models to '60s & '70s hot rods, showcasing Cadillacs and Corvettes, Jaguars, Mercedes and Bentleys); and Music Collectors' Expo (Rare '45s, concert posters, hard-to-find albums, venue memorabilia, tour goodies, jackets, concert tix & backstage passes, etc., \$6 gen'l; \$5 seniors; under 12 free, 9am-6pm. Also Sun., March 21, 10am-5pm. 2959 Delaware St. (right next to Bay Meadows Racetrack, South of Highway 92 and West of U.S. 101). San Mateo. Info: 707-942-5079; pmaantiqueshow.com

SF Hiking Club @ Donner/Wild Oat Canyons

Join other outdoors lovers for a Diablo Waterfalls hike. The waterfalls in Donner and Wild Oat Canyons should be near their peak. Enjoy views from Mt. Olympia and Eagle Peak. Strenuous 14-mile hike with 4,400-ft. elevation gain. Meet 9:20am at the Walnut Creek BART Station. Info: 487-6410; sfhiking.com

Other Cinema @ ATA Gallery

Other Cinema opens up an evening anti-war cantine! Marchers from today's protest can find comfort and camaraderie in our gallery lounge, with the proceeds from every pork and lotto hot dog sold going to MoveOn.org. Doors open 7pm for free screening of Robert Greenwald's *Uncovered...*, followed by Indymedia's ...In Time of War. And/or come at 8:30pm for curated program of media-art pieces and eye-witness accounts about human catastrophe in Iraq. Lots more. \$5. 992 Valencia St. Info: 824-2389; othercinema.com

Catherine's House Beer Bust @ Eagle Tavern

Catherine's House, the country retreat home for those of us living with HIV/AIDS and our caregivers and others with "life-threatening illness" especially those of us with limited resources. Menu: Polish Sausages and all the goodies accompanying them (dessert too). Live entertainment, auction, raffle, prizes and surprises. 3-6pm. The Eagle Tavern. Info: Frank Mason at (415) 567-3469;



Queer New York City hiphop rapper Cazwell performs at "Unisexy." See Thursday

Richard Hammer at
hildahelen@juno.com

Mon 22

Betsy Salkind @ QComedy

QComedy presents actress/comedian/writer Betsy Salkind hosting "Monday Night Gay Comedy" at The LGBT Community Center, with Lisa Geduldig, Will Franken, Payne Abeba, Ronn Vigh, Heather Gold, Charlie Ballard, and Bridget Schwartz. Salkind (betsysalkind.com) was a staff writer for *Saturday Night Special* and the sitcom *Roseanne*. Her solo shows include *Anne Frank Superstar*. Her animal impressions never fail to cause convulsive laughter. Making his QComedy debut is Will Franken (startupsounds.com/circus) one of SF's fastest-rising young comedic talents. His "Circushead" shows are brain-twisting multimedia experiences a la Monty Python and Kids in the Hall. \$8-\$15 sliding (NOTAFL), 7:30pm reception; 8pm, 1800 Market St. (at Octavia), Info: 541-5610; QComedy.com

'Gorgeous' @ NCTC

The New Conservatory Theatre Center's Youth Awareness Program presents the return of *Gorgeous*, A Journey of the Body, a one-woman play by Anna Furse, starring Dyan McBride and directed by Kristi Scott. A theatre-in-education program for teens about struggle that young people have with body image and aspiring towards "ideal" beauty. This one-woman show takes us on an Alice in Wonderland-type journey through the ages as it observes our shifting relationships with our bodies and the media's influence on body image. British playwright Anna Furse is a writer/director with more than 40 international touring productions to her credit. Director/actress Kristi Scott came to SF in '81 and has worked with the Berkeley Stage company, SF Shakespeare Festival, Berkeley Repertory, The Willows Theater, Theaters Works and Magic Theater, and was last seen in NCTC's production of *The Ritz* directed by Ed Decker. Actress/teacher/director Dyan McBride has performed leading roles with 42nd Street Moon, Broadway By the Bay, NCTC, and many other theaters. \$5, 10am & 11:45am, Mon-Thu, March 22-April 1, NCTC, 25 Van Ness Ave. Tix: 861-4914 ext 109; email youthaware@nctcsf.org

'Raising the Roof' @ Gap Corporate

Under One Roof, the SF-based nonprofit retail fundraiser for more than 40 HIV/AIDS service organizations, presents an elegant evening under the stars in the majestic lobby of Gap Inc. headquarters. There Under One Roof will "raise the roof" for HIV/AIDS awareness and funding. Mayor Gavin Newsom will be on hand presenting Under One Roof's beneficiary organizations with a check representing funds raised by UOR over the holidays. Also on hand will be Treasurer Susan Leal, Assemblyman Mark Leno, author Armistead Maupin, State Senator Jackie Speier, and supervisors

sfpalm.orgs

Goodbye Ronn Vigh @ 111 Minna

Local gay comedian Ronn Vigh is moving and friends and fans are celebrating his departure with one final comedy show. Ronn will be joined by a cast of local SF comedy greats including Gretchen Roots, Payne Abeba, and Pippi Lovestocking, plus more! 7:30pm, 111 Minna Galleria, 111 Minna St. Info: Ronn Vigh, 415-823-5121 stand_up_ronn@hotmail.com

Wed 24

Paul Taylor Dance Co. @ YBCA Theater

San Francisco Performances presents the Paul Taylor Dance Company in Program A, featuring *Arden Court* (music by William Boyce), *Runes* (music by George Busby), and *Dante Variations* (world premiere; music by Ligeti). \$35 & \$55 (3 programs for \$95 or \$150). 8pm, 700 Howard St. (at 3rd St.), Tix: 392-4400; performances.org

Secret Cock/DIS @ Balazo Gallery

Secret Cock (queer classic rock from Boston) and Discharge Information System (cello/drums duo from Portland with ex-members of The Chase and Punky Bruiser) are doing a joint West Coast tour. Catch their SF appearance tonight with Katastrophi and Butcher and Smear at the Balazo Gallery, 2811 Mission St at 24th. Info: secretcock.com

'Gentlemen Prefer Blondes'

@ Eureka Theatre

Previews 3/24-26; 42nd St. Moon presents Gentlemen Prefer Blondes, music by Jule Styne, lyrics by Leo Robin, book by Joseph Fields & Anita Loos. Unforgettable 1920s gold digger Lorelei Lee conquered Broadway in this classic but seldom-seen musical comedy hit. Lorelei and her friend Dorothy Shaw leave for a trip to Paris with the Ile de France with Styne/Robin standards like "Diamonds Are a Girl's Best Friend," "Bye, Bye, Baby," "A Little Girl from Little Rock," "Just a Kiss Apart," and "I Love What I'm Doing." \$17 previews; \$25 Wed; \$27 Thu & Fri; \$28 Sat matinees; \$29 Sat & Sun; \$30 opening night w/reception. Season subscriptions: \$101 (previews) to \$179 (opening nights). Opens March 27; closes April 18. The Eureka Theatre, 215 Jackson St. (btwn Battery & Front). Tix: 978-2787.

Tue 23

'Elephant' @ Red Vic Movie House

Filmmaker Gus Van Sant's *Elephant*, winner of the Palme d'Or and Best Director prizes at the 2003 Cannes Film Festival, is a meditation on Columbine, the title referring to the elephant in the middle of the room that no one wants to talk about. Instead of a realistic vision of teenagers in their habitat, *Elephant* is a hyperstylized vision that follows a collection of teen "types" as they navigate the mean streets of the high school corridor. Shot on location in an Oregon high school and featuring a cast of non-actors. 7:15 & 9:15pm. Also on March 23, 2:15 & 9:15pm, \$7. 1727 Haight St. Info: 668-3994; redvicmoviehouse.com

Men's Health Forum @ Marin Life

Marin Life presents a Men's Health Forum: STD Update. Join them for this informative update by Bay Area Health Educators. Sponsored by Marin Life, for gay and bisexual men. 7-9pm. Marin AIDS Project Community Room, 1660 Second Street, San Rafael. Info: Bryan at (415) 457-2487 ext. 119.

Paul Taylor @ SFPALM

Time calls him "the reigning master of modern dance," and the New York Daily News declares him to be "the best choreographer in the world." In celebration of his 50th year as a dancer, legendary choreographer Paul Taylor comes to the SF Performing Arts Library & Museum (SFPALM) for a rare conversation about his life and work, with moderator Brad Rosenstein. Held in conjunction with SFPALM's current exhibition, *America's Irreplaceable Dance Treasures: The First 100*, \$15 (\$10 students/SFPALM members). 7pm, 4th Floor, Veterans Bldg., 401 Van Ness Ave. (at McAllister). Tix/info: 255-4800;

ebrates the new and hip, but where success often means the compromise of one's moral character. Free. 7:30pm. Magnet (4122 18th St., across from Badlands).

Strange de Jim @ Harvey Milk Library

Strange de Jim will give a free slideshow presentation and sign copies of his new photo history *San Francisco's Castro*. 7 p.m., Eureka Valley Harvey Milk Branch of the Public Library, 3555 16th Street just off Market St. Info: 415-554-9445.

Thu 25

Company Chaddick's 'Eclipse'

Company Chaddick presents "Eclipse," featuring new collaborations by Artistic Director Cheryl Chaddick with Ed Bell (illustrator/visual artist), Christopher Carter (sculptor), Daniel Berkman (composer), and Ell Nelson (violin composer). Drawing from family, work, relationships, spiritual quests and cultural influences, the heart of Company Chaddick's work is the desire to find the human element amidst growing isolation and a loss of individual distinction, by products of living in our technological age. \$19. 8pm, Thu-Sat, March 25, 26, 27* & April 1-3. (*March 27 is a Gala Benefit Reception for \$35). ODC Theater, 3153 17th St. (at Showwell), Tix: 863-9834; tick-etweb.com

Marin Life @ Country Club Bowl, San Rafael

"Marin Life Goes Bowling." Join Marin Life for an evening of fun on the lanes for gay and bisexual men. 7pm. Country Club Bowl, 88 Vivian Way, San Rafael. Info: Call Bryan at (415) 457-2487 ext. 119.

Job Fair @ The Center

The SF LGBT Community Center presents its premier Job Fair as part of the 2004 LGBT Workforce Recruitment & Job Fair Series. This one day bi-monthly event is an opportunity for job seekers to discover the Center as a resource for their career development and for employers to partner with the Center to develop and maintain a diverse workplace. Fields highlighted in the March Job Fair include Healthcare, Pharmaceutical & Biotech. Upcoming in May: Real Estate, Mortgage & Title, July: High Tech & Technical, September: Hospitality, Restaurant, Tour, November: Retail, Customer Service, Seasonal. Free to all job seekers. Open to the General Public. SF LGBT Community Center, 1800 Market St. @ Octavia. Info: sfcenter.org/jobfair

The Ex Boyfriends/ Rogue Wave

@ The Eagle Tavern
Live on stage: Rogue Wave & The Ex Boyfriends. Cover. 9pm. Eagle Tavern, 12th and Harrison. Info: ex-bf.com.

'Unisexy' @ The Makeout Room

"Unisexy," a monthly night for boys and girls with DJs Christian and Johnny Kat. Tonight: New York-based hip hop MC Cazwell (cawell.com). Hot d'ouerves served; Glama-Rama makeovers available. \$5. Doors 10pm; show at 11pm. The Makeout Room, 22nd St between Valencia and Mission.

WANNA SUBMIT?

Send your calendar event listings to:

Mark Mardon
Out & About
Bay Area Reporter
395 Ninth Street
San Francisco, CA
94103

Deadline is the
Friday before
issue date.

Meet a friend at Badlands

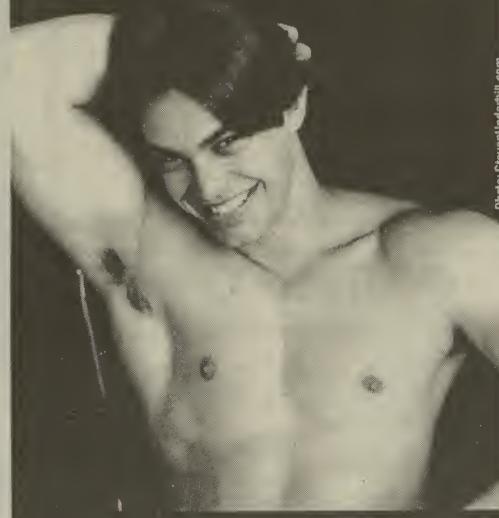
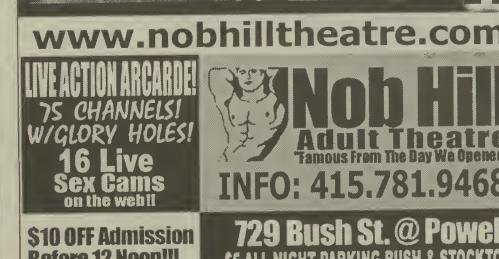
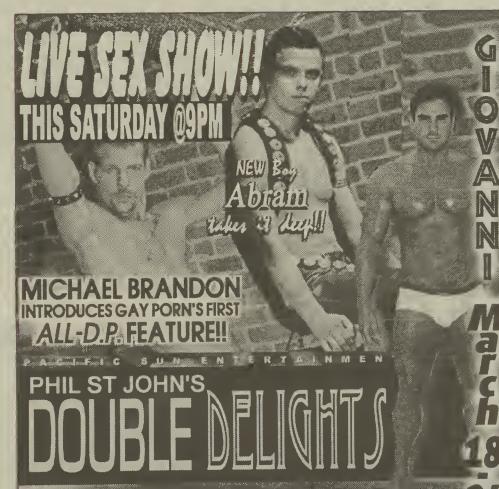


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Mister Marcus

AIDS Emergency Fund board members and guests enjoyed a fabulous dinner at the 4th Annual Breast Cancer Emergency Fund affair at the ARC in San Francisco last Saturday night, February 13.

In the shadow of love Breast Cancer Emergency Fund glamour

by Mister Marcus

The 4th Annual Breast Cancer Emergency Fund dinner staged by Sandy "Mama" Reinhardt and over three dozen volunteers last Saturday night, March 13 at the ARC in the South of Market area of San Francisco was a resounding success. Some \$14,000 was raised by the dinner and the silent auction of some heavy duty art work, leather gear, leather toys, S&M gear, dinners, weekends at leather events (including IML) and other goodies.

Leather men and women from around the country plunked down \$60 for the dinner and the entertainment by Joshua Anderson (she's pure dynamite!), while handsome Joe Hullinger and dynamic Cheryl Miller made for great diversions. The evening was interspersed with awards to Marilyn Dickman of the East Bay ("Breast Cancer Survivor Award") and several others. Donna Sachet's closing number had people in tears — it was a wrenching paean to "caring" and "taking care of each other" in spite of our differences in other areas.

The dinner was dedicated to



Meanwhile . . .

About 3,000 miles away in New Jersey, the Andromeda MC was sponsoring the Avon Breast Cancer benefit with, again, mostly leather men and women, and this one was a campy affair. Visualize, if you can, Ms. World Leather Goddess Lakshmi, done up to the macho of a drag king competition.

The Goddess was SO authentic-looking, more than a few males in attendance were heavy-duty cruising her (him). The transformation was astounding, and another few hundred dollars was raised for breast cancer.

Brotherhood, sisterhood — it's amazing how you all support

each others' endeavors. If that isn't a leather family, I don't know what is.

It's heating up in LA

The leather tribe is in full gear and all of it mostly geared for charitable causes. So many contests, so little time!

The past nine weeks have seen "feeder" contests leading up to the Mr. Los Angeles Leather 2004 competition taking place at the El Rey Theatre on Wilshire Blvd. on Saturday, March 27.

Last Saturday night, March 13, the final feeder was staged by the Regiment of the Black & Tans, LA's premiere uniform club. Details are sketchy, but when all the scores were counted, handsome Michael Locke took the title and will be among the nine men competing for the title.

The Los Angeles Leather Coalition (LALC) and especially president Kevin Casey, have been working hard to put together a bonanza weekend with workshops, a discount at a major hotel, seminars, speeches and a street fair for the three-day weekend. If you're in the vicinity, that's the *only* place to be.

Last weekend too, the Mr. Kentucky Leather contest took place in Lexington and the winner chosen there is David, Ganim of Cincinnati, Ohio, who ad-

next page ►

EVENTURES IN LEATHER

Thursday, March 18

The 8th round of competition for a spot on the 2005 Bare Chest Calendar at the Powerhouse happens tonight at 2130. Be there. Compete!

Weekend, March 17-21

Pacific West Bootblack Weekend at the Russian River with vendor mart, bootblacks on duty, bingo games, and a \$225 weekend fee which includes lodging at Fife's. Without lodging, it's \$50, and Contest Only tickets are \$10. For more info click on www.Fifes.com.

Saturday, March 20

It's the 2004 IDAFAT (I'd Do Anything For A Title) Benefit at the Eagle, 1500-1800 today, with a \$8 beer/soda bust, hot fantasies, cool prizes, a 50/50 raffle and live music produced by Leather Dyke Girl Hayden! You go girl!

The gigantic Fetish Ball 2004 happens tonight at the SF Gift Center from 2000 to 0300 tomorrow. Tickets are \$14 at Mister S, \$30 online and \$35 at the door. For info, call (415) 863-7764.

Sunday, March 21

IGRA (International Gay Rodeo Ass'n.) beer/soda bust at the Loading Dock today. Call for details.

Thursday, March 25

The 9th Round of competition for the SoMa Bare Chest Calendar 2005 happens at the Powerhouse at 2130. Be there. Get involved.

Weekend, March 26-28

Mr. Los Angeles Leather 2004 weekend and competition with meet & greet on Friday, contest on Saturday, and a street fair on Sunday. Workshops, seminars, banquet. For info: MrLALthr2003@aol.com.

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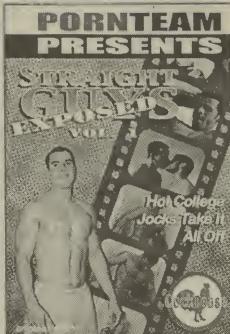
Wizards of jiz

by John F. Karr

I'm a big fan of sing-a-longs. But I like jack-a-longs even better. Cocktease Productions' *Straight Guys Exposed*, Vol. 1 was made to be jacked to. It's one of those movies in which straight college athletes jack off for the camera. But it goes a lot further than that, with many of its str8 (to use the *au courant* label) guys bending yesteryear's strict boundaries into more elastic, and certainly more pleasurable parameters of acceptable male contact.

Back in Stonewall days, I not only resisted, but on political grounds resented gay men who coveted str8s. I couldn't fathom what was lacking in the sexual identity we were constructing that we needed from them; it smacked of gay as somehow handicapped. Well, the movement has progressed, and even I've become more elastic. Now I know what str8 guys have to offer. There's a lot of really fine dicks on str8 guys, and they're not above showing it off. And, as *Str8 Guys Exposed*, Vol. 1 demonstrates, some of them have a genuine desire to get it on with their buddies.

The show starts out on one of those highpoints. Tom is a solidly humpy young athlete, probably a linebacker. He's in the shower, working up a woodie, and although he's only mildly successful, that plump bit of penis sure is lovely to behold. Joining him is Marc, who's exceptionally handsome and even more built than Tom. The tattoo on his arm announces his membership in a wrestling club, and, like Tom and several other guys in this movie, he's got a wrestler's thick, solid physique. It's nice that he's transferring a wrestler's expertise at body contact to a more rewarding forum. He and Tom also exemplify Robert Browning's dictum that "a man's reach should succeed in grasp," for they're immediately locked together, kissing passionately, manhandling each other's



hard bodies, and pumping their buddy's copulent cock. You know you've aimed successfully when your grasp has a cock in it.

If this expansion of str8 behavior beyond jackoff is surprising, grab something to hold onto, because in another couple of minutes they're sucking cock with a frenzy. Not such a straight thing to do, huh? This is also

where we come to a hallmark

of the "str8-boy-jacks-off movie." There's hot porn playing on a nearby TV, so we have to endure the Chihuahua yapping of some gal getting screwed. A small price to pay, perhaps, and seemingly necessary. Although astoundingly amorous, this pair can't (won't?) proceed to fucking. So they watch the porn and jack off, side by side on the bed. This gives us a swell chance to appraise and contrast their remarkable physiques and cocks, as well as enjoy with full view their appreciable explosions.

Slick willie

Second up is Kevin, a dark-haired coverboy with a cock of steel that makes a sharp *Snaps!* against armored abs when he lets go of it. I really like, too, that he watches his dick, not the porn. When str8 dudes focus on something external beyond their buddy or their dick, it somehow excludes me. Kevin really wrestles

his rigid, slick spike, fighting against the sensation while chokin' it all the harder. And at That Moment, he throttles it brusquely at the base, so the head bulges out just a second before the cum bulges out. He's a three-ring circus all in one place.

Then we get Chris, another linebacker, humpy and even more fatly hung. He says he needs the porn, and it works: standing over a glass coffee-table so we can see the underside of his big, bubble-headed cock, he drops his load on the glass with a splat.

Then there's Mark, a raver boy with frosted hair and a very big dildo, thicker and longer than a wine bottle, and not tapered. It's a size I've yet to see a str8 boy use, so this is either a first for me, or an exception to the casting. Mark rides the rubber colossus like a pogo-stick, slamming shank to sphincter, while demonstrating his skill in every known position. But the most unique aspect here is that all the while, Mark's beaming the brightest smile and laughing with a joy that's slightly perverse: the str8 boy flaunting a most unstr8 enjoyment. Mark can dine out on this party act for years.

Five other young men follow, with a side-by-side trio asserting their str8ness by not looking at each other, and burly Scott sporting volcanically, leaving in his sternum a great puddle of cum that's just begging to be scarfed up, but which lies untouched. If these routines aren't the sensations that preceded, they certainly aren't rest stops. But gear up for the finale: chunky Pascal and darkly handsome Luc are str8 guys with no boundaries. If this is bisexuality, it's well-practiced and avid. They kiss, caress, suck and 69, and then Pascal gets fucked by Luc's long, long, slender cock, Pascal grinding his ass onto Luc. Really shows how times change. Marriage will be swell for gays. And it's awfully nice for a str8 guy to have a fuckbuddy. Now we know why the sexual label "straight" needs to be spelled differently these days: there's a whole new world of str8 things a guy can be doing. *Generous photos at www.porntteam.com; (888) 599-TEAM.* ▼



Mister Marcus

◀ previous page

vances to compete at IML in May.

In Munich, Germany, Mr. Bavaria Leather 2004 was chosen, also on Saturday night, but at my deadline, no word was received as to who won the title. Hopefully I'll have it for you by next week.

Spring is in the air, so planning is going ahead full force for IML 2004, ABW in April, and also C.L.A.W. at the end of April. There's the Mr Chicago Leather 2004 competition, Indiana Leather Sir/boy, and even Southern Decadence.

And all you IML 2004 candidates, don't worry about what to attend and what not to attend. Nobody is keeping track or taking names. You attend what you feel is important to *you* and you alone. In all my years judging at IML, I have *never* known any judge to ask a contestant what he attended or did not attend. Attend what is most fulfilling to you, what you can afford, and damn the rest.

Poster Art Competition

The world's biggest leather event (Folsom Street Fair in San Francisco) is planning for you too. They year, they have established a Poster Art Competition for the 2005 event. That's 2005, not 2004.

The competition is open to all forms of FLAT art (2D) including photographs. Submit your entry digitally on a CD-Rom with an accompanying 11" x 21" print. Ten finalists will vie for prizes of \$400, \$200 and \$100 for 1st, 2nd and 3rd. In addition, a "People's Choice" award of \$100 will be given to the finalist receiving the most votes cast while the finalist art work on the Folsom Street Events web site gallery and votes cast during that presentation.

The art work will be on exhibition at the 2004 Folsom Street Fair. For more info (i.e., deadline, etc.) surf to www.folsomstreet-fair.org/art/

See you all next week. Until then, read about what's happening in other parts of the leather world by regularly clicking on www.LeatherPage.com. ▼



Janice Michaud is Ms. Ottawa Leather 2004 and advances to compete for a leather women's title of her choice.

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PARTING GLANCES

Troy: EROS 1-11-04
Carlos with the intense brown eyes wants to see more of you... If you're interested. ☎ 71050

Castro & Market Bus Stop 2/15
Hello! It was between 4:30-5:30 on Sunday. I was wearing a "sleazy" black outfit w/cap. You made 3 turns to look back. You: thin bod & good looks! ☎ 71098

H.H. Haven't You Figured It Out?
E.O. and E. DID tell you because they were jealous of our friendship. They wanted to know us and they did. I miss making you cum. K.S. 71144

24 Divisidero Muni Bus, So. Bound.
You, tall blonde, slightly stocky, dark grn coat, red pin stripe long sleeve shirt. Stacy's canvas bag, we sat opposite each other. Me: tall, br hair, glasses, mustache, goatee, olive jacket, light bl jeans. 2 Trader Joe's shopping bags. We glanced at each other several times, smiled, said "Hi!" Wish I had said more, exchanged ph #s. Perhaps a drink or coffee. ☎ 71100

SEEKING RELATIONSHIP

Positives Unite!
Silver Fox Top, 19 yrs positive and healthy, seeks positive bottom leading resourceful life filled with integrity. Deep thr... is challenged with erotic butt play. ☎ 71072

Need Service? 40 - 60? Mornings?
Seeking oral top who needs & appreciates excellent service. I'm attractive, clean cut, 40, HIV+. You 40-60 sticky to heavy & ready to please. Good head. No drugs BS. I want to take good care of you. ☎ 71080

Mature Muscular Man
50-60, single, HIV-neg, is what I seek for dating in S.F. I'm Asian, HIV-neg, 5'7", 150#, goatee, smooth 40" chest, 30" waist, NS, ND. ☎ 71081

Black Cock Wanted
White guy, 55, great shape, 6'1", wants to suck on a black cock every night. Will treat it and you really good. ☎ 71082

Friendship And More...
Homu Latino "Brazilian" 38, 57, 124lb, w/ nice muscular lean body. I'm seeking guy 25-40 who knows what you want. Size, race unimportant. ☎ 71101

HORNEY-DON Is Back & HOT As Ever
Hey! all you studs out there, looking to have a great time, well don't hesitate. I will make you feel so good physically & emotionally. Requirements (Honey-Don): you are naturally honest, well, you have a new friend and maybe more. 42#, you, shaved head hairy eye's 5'8", HOT!HOT!HOT! Leave message ☎ 71102

Poz On Penissula
GWM, 45 yrs old, 6'2", 205lbs. Love walks on beach, movies, drives along coast, quiet times at home, non smoker, not to "gay" scene, hope to hear from you. ☎ 71110

GJM Int'l Heavy, Intense j/o, d/t, c/b
worship, oral, drinking/partying, your place, PM only, age, size, race, looks unimportant to both of us. ☎ 71111

Deaf, Jewish white male, 40's, 6' 174#, top seeking black/latin/Asian male, 20s-40s, masculine, in good shape, and skinny to build types for hot times and adventures! ☎ 71112

Top Seeks Bottom w/Facial Hair
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Attention Huge Nippiled Guys
I'm muscular, healthy, clean, 46 yrs. Wish to date on a reg basis a muscular guy w/huge protruding nipples. I guarantee my mouth & attention will satisfy you. Pls be serious only. Thank you! ☎ 71124

Craving Affection?
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seeking similar guy. Heavy intense j/o, dirty talk, phallic worship, partying buddy desired. Some oral OK. Your place, PM only. Not into toys, videos, groups. Amal. Long partying since only. ☎ 71120

Dirty-Minded Older Men
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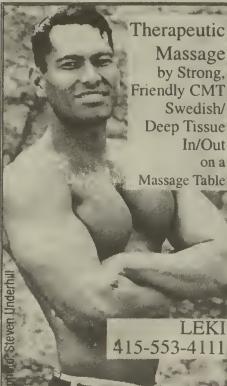
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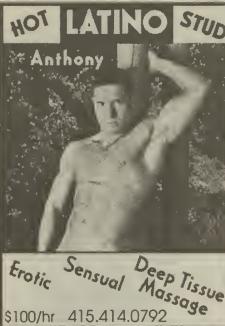
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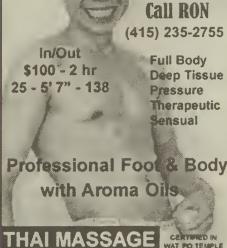
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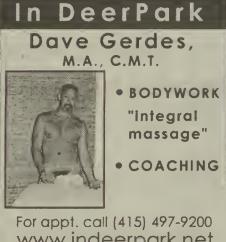
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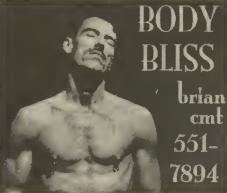
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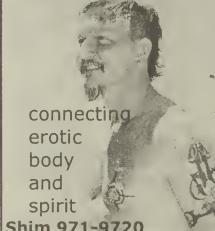
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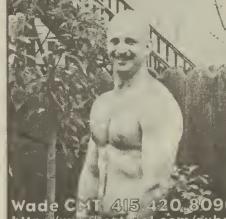
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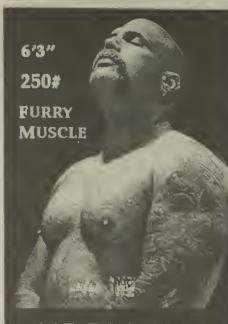
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